

# MUSICAL AMERICA

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## CHICAGO ASSURED OF GRAND OPERA FOR NEXT SEASON

Harold F. McCormick Announces Guarantee Fund of \$110,000 a Season for Two Years—Campanini Retained as General Director of New Organization, with Bernhard Ulrich as Business Manager—Singers of International Reputation to Be Engaged

EFFORTS to finance a new opera company in Chicago have been successful and there will be a season next Winter with stars of international reputation. Harold F. McCormick, president of the Chicago Grand Opera Company, which recently went into bankruptcy, announced on March 17 that enough money had been subscribed to guarantee a new company against a deficit of \$110,000 per year for two years. The season next Winter will extend for ten or twelve weeks, beginning in November next.

Cleofonte Campanini will remain with the new company as general director and Bernhard Ulrich will be business manager. It is expected that the company will be organized early in April, following the winding up of the affairs of the old organization at a creditors' meeting and the sale of the property of the old company, including scenery and costumes, which the new organization will probably purchase.

Mr. Campanini will leave for Europe soon to engage singers. Through his secretary, Mr. Campanini said last week:

"One of the prominent sopranos of international reputation has been engaged tentatively. I have been busy since the bankruptcy of the old company making tentative contracts with singers in America. Of course, they cannot be signed until the new company is actually formed."

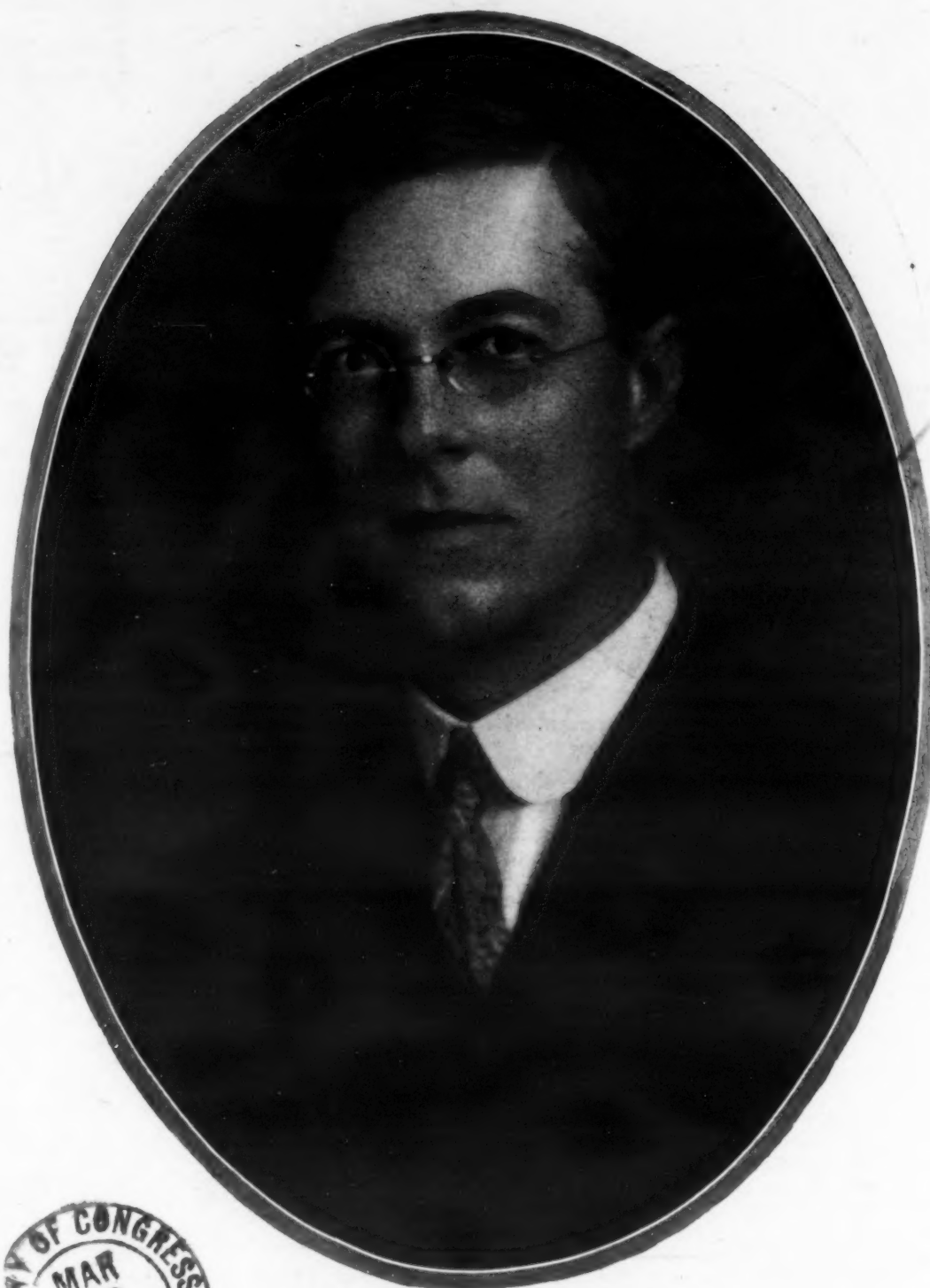
It is thought in Chicago that the new soprano referred to is Geraldine Farrar. Many of the singers announced for last season will be re-engaged by the new company. Muratore and Titta Ruffo, Edyth Walker and Marie Kousnietzoff are among those expected.

The new company has a roster of twenty-six guarantors, many of them old members, although there are several who formerly were not identified with the company. The Blackstone and Congress hotel companies and the business firms of Marshall Field & Co., Charles A. Stevens & Brothers and Carson, Pirie, Scott & Co. will add commercial stability to the organization. The complete list of contributors to the guarantee fund, as named by Mr. McCormick, follows:

Robert Allerton, Ogden Armour, Blackstone Hotel, E. B. Butler, Carson, Pirie, Scott & Co., Congress Hotel, R. T. Crane, C. G. Dawes, Marshall Field & Co., F. T. Haskell, C. L. Hutchinson, Samuel Insull, L. B. Kuppenheimer, W. V. Kelley, A. J. Lichstern, W. A. Lydon, H. F. McCormick, John J. Mitchell, Max Pam, George F. Porter, Julius Rosenwald, Martin Ryerson, John G. Shedd, C. A. Stevens & Bros., Frank D. Stout, Edward F. Swift.

Geraldine Farrar Likely to Appear at Metropolitan Next Season as "Guest"

Although Mr. Gatti-Casazza persists in his determination not to discuss the renewal of contracts with the artists of the Metropolitan Opera House until he publishes his annual statement near the end of April, the impression became general this week that Geraldine Farrar would return to the company next season for a certain number of performances as a "guest" artist. The rest of



ERNEST HUTCHESON



Pianist Who Has United in an Eminent Degree the Abilities of the Concert Artist and Teacher (See Page 17)

the season she will probably appear in concerts under the direction of her manager, Charles A. Ellis, of Boston. A rumor comes from Chicago that she will make some appearances with the new company to be organized there.

It is said that Frieda Hempel's contract with the Metropolitan has been

agreed upon and that she will add more lyric soprano rôles to her repertoire.

The chances of opera in Boston next Winter still appear dubious, and it is stated on good authority that there will be no season unless Bostonians are willing to come forward with a satisfactory guarantee.

## SAN FRANCISCO PLANS OPERA TROUPE OF AMERICAN SINGERS

Association to Enter Field with Permanent Organization Along Lines Advocated by "Musical America"—No Costly Stars, Native Artists for Principals—Operatic School to Be Established

Bureau of Musical America,  
No. 1101 Pine Street,  
San Francisco, March 18, 1915.

THE San Francisco Opera Association, with a membership of several hundred, has determined to go into the field as a permanent organization and present opera here along the lines advocated by MUSICAL AMERICA. No attempt to employ costly stars will be made, but artistic, educational productions will be insisted upon. American singers will be favored, with the chorus entirely American. Not only will a careful watch be maintained for promising native talent,

but in connection with the opera an operatic school will be established as soon as conditions warrant.

The leaders in this movement are Mrs. Lillian Harris Coffin and Minnie Webster, the guiding spirits in the association which made the Philharmonic Orchestra a success and gave symphony concerts to the people of San Francisco at twenty-five and fifty cents. They believe that a fund equal to that which would be necessary as a guarantee in bringing an Eastern opera company to California will be put up every year by the wealthy citizens, and that with such a fund as a nucleus there will be no difficulty in supporting an excellent company.

THOMAS NUNAN.

## "PROMETHEUS" FOR FIRST TIME GIVEN SETTING OF COLORS

Scriabine's Intentions as to Light Effects Carried out in Russian Symphony Orchestra's New York Performance of His "Poem of Fire"—Relationship between the Colors and Tones not Perceptible and Device Proves Futile and Disturbing—The Music a Hot-House Product of the Spiritually Stagnant Atmosphere of Europe before the War—The Audience Apathetic

EXCEPTING possibly the futuristic recitals of Leo Ornstein, the current season has witnessed no event as sensationally bizarre as the first New York production of Alexander Scriabine's "Prometheus" (with the secondary title, "The Poem of Fire") at last Saturday evening's Russian Symphony concert in Carnegie Hall. Inasmuch as the performance of this strange affair involved the co-operation of extra-musical devices, it probably claims precedence even over the queer exhibitions of the self-confessedly path-breaking young pianist irrespective of its purely artistic aspects. "Prometheus" is more than four years old and has been heard at one time or another since February, 1911, in Moscow, Bremen, Paris, London and Chicago—in the last-named, in fact, only a few weeks ago. Yet Modest Altschuler felt at liberty to designate last Saturday's hearing as the true world première, since then it was for the first time rendered in full compliance with Scriabine's intentions—that is to say, with the accompanying effect of colored lights, a powerfully suggestive and inevitable complement, in the composer's estimation, to the specifically aural impressions exerted. In the cities just mentioned "Prometheus" has been done without its luminous accessories, since there existed no mechanism calculated to realize the intended idea. Mr. Altschuler set his heart upon obtaining the means in some way or other, though Scriabine himself and Sir Henry Wood were openly skeptical that they would be found. Mr. Altschuler placed the matter in the hands of the Electrical Testing Laboratories and, according to the word of the program, the "leading spirits" of that concern evolved what he wanted in the shape of a keyboard, which when played projected lights of divers colors on a screen, either singly or in combination. Great secrecy was maintained prior to the performance regarding the nature of this device. Whether it was really warranted or not is another question.

Moscow, London and Bremen tormented themselves duly over "Prometheus" and part of the audience in Chicago, which is apparently a very sensitive musical spot, permitted itself the luxury of hissing it. There is no surer way of advertising a musical work than sibilantly expressed disapproval, and so the audience last Saturday was the largest to which the Russian Orchestra has played in many a moon. There was plenty of excitement and cynical anticipation when all the lights of Carnegie Hall, except those above the exits and the musicians' desks, were put out and a drab colored curtain at the back of the stage was drawn aside revealing a sort of diminutive moving picture screen. To

[Continued on next page]



## "PROMETHEUS" FOR FIRST TIME GIVEN SETTING OF COLORS

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assist the understanding of those unable to grasp the cryptic message of the composition on first hearing, Mr. Altschuler played it through a second time. Some availed themselves of the privilege offered; a great many more chose to remain unenlightened. But at all events no one hissed and there was some moderate applause.

That much was gained by the disclosure of Scriabine's conception in its entirety cannot be conscientiously admitted. Far from contributing to the impressiveness or meaning of the music, the successions of blues, greens, purples, reds and yellows on the screen appealed to one merely as a silly, childish and annoying device which the hurt the eyes, detracted attention from the orchestra and perplexed the beholder with the inconsistency of its application. Not only were the colors different in certain places at the second performance from what they had been at the first, but tints would melt without rhyme or reason into others, while there was no perceptible change in the character of the music—and vice-versa. It is needless at present to enter upon an examination of Scriabine's motivating theory—the correspondence of tone and color. Hairs have been split over that question for more than a century, without appreciable profit and, while there are those who defend the idea passionately, it invariably breaks down under practical test. Out of a hundred believers there are probably not five who could be made to concur on the exact relationship of specific tones and tints, all scientific hypotheses notwithstanding.

"Prometheus" is, in a sense, program music, though the Prometheus in question is not the Greek demigod whom Zeus fettered to a bleak mountain summit overlooking the Euxine. Scriabine has furnished his own descriptive comments and these appeared duly in the program last week. Prometheus, as he elects to regard him, is "the representative of the native energy of the universe, the creative principle of the fire, light, life, conflict, activity and thought." The first manifestation of Prometheus is languor, the joy of living; in this languor is manifested the opposition of mind and matter; the creative impulse engenders resistance, overcoming inertia, with ensuing realization and the triumph over the immobility of matter. Later on Prometheus enters into a conflict with matter, a limitation set by himself, and having prevailed over it, he returns to the state of original repose."

Reduced to its lowest terms this very ineptly expressed metaphysical code purports, no doubt, to enunciate the exaltation of spirit over matter. Such a formula certainly offers the music-maker an abstract basis sufficiently grandiose to draw from him cosmic utterances if he is capable of such. Scriabine, in truth, set himself a task meant for a Beethoven—and Scriabine is very far from being a Beethoven. But, while what he has achieved is neither a vital human document nor a guide-post pointing an infallible way to new regions of illimitable possibilities, it need not be vehemently repudiated.

"Prometheus" is unquestionably one of those hot-house products which the spiritually stagnant and mephitic atmosphere of Europe before the war engendered in large numbers. To-day it conveys no significant message. And yet, it is not without an accent of sincerity and an occasional element of real force. Strange in idiom, largely indeterminate in form and far from engrossing in invention, it contains pages that, nevertheless, inspire attention. Dire rumors came from Chicago regarding the monumental ugliness of the thing and its monstrous capacity for offending the ears. We confess, in all humility, our failure to agonize over any portion of this score. After all, cacophony is a very relative term and the ear a very accommodating organ. To one who has become inured to the methods of Leo Ornstein and to Schönberg, a work like "Prometheus" is no frightful bugaboo. Dissonances there are, to be sure, and in plenty. At worst they do not rasp anywhere as sorely as report leads one to expect, and elsewhere they are as luscious as many in Debussy.

Indeed, much of this music shows a cast of countenance subtly akin to Debussy and Ravel. Moments of it sound like a perverted "Après midi d'un Faune." Like the Frenchman, Scriabine has de-

vised a particular scale for his own use, the distinguishing features of which are an augmented fourth, an absent fifth and a flatted seventh. Whether the procedure is justified in the results is another matter; certainly the Russian achieves with his scale nothing as outstanding as what Debussy has done with his six whole tones.

There are passages of comparative lyrical suavity in this music alternating with others abrupt, violent and lumpish; there is a continuous play of rude counterpoint and a number of more or less recognizable thematic fragments. The weakness of the latter is rooted in a familiar modern failing. There has for the past twenty-five or more years been an unhappy tendency among composers to invent themes devoid, on the one hand, of musical beauty and, on the other, of



Alexander Scriabine, Composer of "Prometheus"

appreciably graphic power and to tag them with a delineative significance which they do not inherently possess. Of such a nature are the thematic materials of which "Prometheus" is made.

There is colorful scoring, if not extraordinary variety of instrumental resource in this work. Indeed, contrasted with many other modern scores, it is by no means unusual. A piano part lends charm to the scheme of clang tints and we recall few compositions in which the piano has so successfully counted for its proper value. It was excellently managed last week by Margaret Volavay. Dynamically and otherwise the most imposing moment of the work comes with the fine chaotic outburst toward the close—a sudden awakening and expansion, as it were, of irresistible cosmic force.

"Prometheus" was, as far as we can determine, well played by Mr. Altschuler's men. The soloist of the evening was Louise Cox, the young Metropolitan soprano, who sang the letter scene from "Eugen Onegin" fairly, and the other instrumental offerings were Moussorgsky's wild and fascinating "Night on the Bald Mount," containing suggestions of "Boris" and of the "Mountain King" movement from Grieg's "Peer Gynt;" a trivial movement from a sinfonietta by Ippolitow-Ivanow, and Glazounow's blatant and empty fantasy, "The Sea," which is dedicated to Wagner, probably for the reason that many things in it are complacently stolen from "Rheingold" and "Siegfried."

H. F. P.

What other critics said of the "Prometheus" performance:

As music the composition is on a level with some of the most recent developments of cacophony and impotent invention. So far as the lights were concerned it could not be discovered how they added to or intensified the meaning of the "music."—Richard Aldrich in *The Times*.

To one hearer it seemed just once in the composition that there was a glimmering of sane artistic purpose. The rest was glibberish in tones and a garish glitter of colors which had about as much significance in the whole scheme as a string of signal flags communicating the morning coal report of a battle fleet would have in Rubinstein's "Ocean" symphony.—W. J. Henderson in *The Sun*.

It was highly colored dissonance from the beginning until the last measure, when there came a triad, so long hungered for that it gave it little pleasure when reached beyond that which came from relief. As for the lights, they were an ingenious and pretty show. No more.—H. E. Krehbiel in *The Tribune*.

Attentive listening and watchful waiting failed to convince persistent ones that there was any relation between these colors and the moods of the music.—Edward Ziegler in *The Herald*.

I really do not know how one can call this orgy of cacophonies and grotesque combinations music. All the horrors of the most modern modernists were surpassed and the

ear vainly sought a resting place.—M. Halperson in the *Staats Zeitung*.

The whole thing seemed childish, and it certainly was a bore long before it was over. In the music, the composer carefully avoided tones and chords agreeable to the ear. If he had a sense of logic, or of humor, would it not have occurred to him that the colors on the screen should have been as discordant and disagreeable as the "music"?—H. T. Finck in *The Evening Post*.

The relation of color to mental states is capable of development as truly as the emotional effect of harmonies of tone. The first trial here was a Daedalus flight into the sun. Some Phaeton will yet be found to hitch his orchestra horse to a chariot of colors that won't run, melt or fade in a day.—W. B. Chase in *The Evening Sun*.

## ST. THOMAS CHORUS IN THE BRAHMS REQUIEM

An Interesting Performance Directed by Tertius Noble—Mrs. Alexander's Success as Soloist

Brahms's "A German Requiem" had a worthy performance on Wednesday evening, March 17, when the Festival Chorus of St. Thomas's Church, New York, under the baton of T. Tertius Noble, organist and choirmaster of the church, presented it, assisted by Caroline Hudson-Alexander, soprano; Robert Maitland, baritone, and an orchestra made up of members of the Symphony Society.

Mr. Noble organized this chorus last Spring for the purpose of giving performances of important sacred works from time to time. The chorus is a good one, and in addition to the regular constituents of a mixed chorus, makes use of the boy sopranos and a few male altos of the church; it sang this glorious music with intelligence and with a commendable quality of tone. Mr. Noble's tempi were at times far from happy, yet the spirit of the work was fairly well preserved. Mrs. Hudson-Alexander sang the "Ye Now Are Sorrowful" superbly, with a lovely limpid quality in the upper tones and admirable style. Her performance was one of distinction. Mr. Maitland was hardly as successful in the delivery of the music assigned him, though he sang it intelligently. His rhythm was scarcely firm.

As a prelude to the Brahms, there was given a first performance in America of Walford Davies's "Solemn Melody," for orchestra and organ. Mr. Davies is a contemporary English composer, doubtless a friend of Mr. Noble's; this would hardly excuse the latter for playing such a dull and commonplace essay, obviously modelled on Sir Edward Elgar in his moments of lesser inspiration. In this piece D. R. Philippi presided at the organ. At the close of the program he played very ably Bach's Prelude and Fugue in A Minor. During the collecting of the offering the orchestra played the first movement of Schubert's "Unfinished" Symphony.

A. W. K.

## EIGHTY-THREE CONCERTS IN PHILHARMONIC YEAR

Season Just Closing Most Successful in Orchestra's Long History—Next Year's Plans

The seventy-third season of the Philharmonic Society of New York, which closes Saturday night, March 27, with the fourth concert of the Saturday evening series, has been the most successful in the entire history of the society. Eighty-three concerts were given in all, fifty-four of them in New York and Brooklyn, the remainder in twenty cities, nearly all of which are on the yearly visiting list of the orchestra.

Next season's plans include twelve Thursday evenings, sixteen Friday afternoons, twelve Sunday afternoons, as well as four Saturday evenings in Carnegie Hall, and two concerts for young people in Aeolian Hall, as well as the usual Brooklyn series. As in past seasons, the most distinguished soloists will appear. In addition to the single soloists, a Bach-Beethoven Festival has been planned, one of the programs to contain the Bach "Magnificat" and the Beethoven "Ninth Symphony," performed in conjunction with the Oratorio Society of New York, of which Louis Koemmenich is conductor. A repetition of this concert will be included in the Sunday afternoon series and in the Brooklyn series. Most cities in which the orchestra has played this season have offered return engagements. The tours will include special programs for college towns, Holyoke, Poughkeepsie, New Haven, Princeton, Northampton, Syracuse, Ithaca and others.

As already announced, Josef Strassky's engagement as conductor has been extended, his new contract for three more seasons beginning next year.

## MR. YON PRESENTS GREGORIAN MUSIC

Organist of St. Francis Xavier Church Conducts Choral Club in Unique Program

Pietro Alessandro Yon, organist of the St. Francis Xavier Church, New York, was heard in an interesting recital in Aeolian Hall last Tuesday evening. Assisting him was a newly formed organization called the Gregorian Club, a male choir twelve voices strong and composed of well known soloists in Catholic churches of this city. The program was thus an agreeably diversified mixture of organ and choral music. It began with a Suite by the eighteenth century E. Muffat-Zahn, Bach's first organ sonata and an "Introduction, Theme and Variations" by one W. Rudnick. For the second section the Gregorian Club offered a half dozen works, both a capella and with organ accompaniment, including Gregorian music, harmonized and adapted in one fashion or another by Mr. Yon and intended for Christmas, Easter and Palm Sunday usage. There was also the organist's own "In Monte Olivete" and a "Regina Coeli," by Schnabel-Kothe. Organ works by Franck, Bossi, Bimboni, Yon and others completed the list.

It is a rare pleasure to hear so fine an instrument as the Aeolian Hall organ handled with such virtuosity and skill as Mr. Yon possesses. He stands unquestionably among the foremost local organists to-day. Such certainty of rhythmic feeling as his is extremely rare and goes far to account for the hold this player maintains on his hearers. Both the Muffat-Zahn and Bach works were admirably played. So, too, was the Rudnick composition, though, excepting for its effective close, it is mere weariness to the flesh.

Considering that the Gregorian Club was instituted barely a month ago, the singers' efforts must be respectfully commended, even if they did wander from the pitch more than was pleasant. Mr. Yon, whose studies in the purest forms of ecclesiastical composition have been extensive and profound, has harmonized the various Gregorian melodies with a reticence and an economy of means born of a desire to preserve as far as possible their original severe simplicity, and in a "Puer Natus Est" and "Haec Dies-Alleluia" he has worked with particular success. His own three part chorus "In Monte Oliveti," based on a chromatic theme in a Gregorian mode, is impressive in its genuinely Gregorian feeling and austerity of mood.

H. F. P.

## "Iris" to Be Revived at Metropolitan Next Week

"Iris," Mascagni's Japanese opera, which has not been heard in New York since 1907, will be General Manager Gatti-Casazza's last revival of the present Metropolitan Opera season, which next Monday enters upon its last four weeks. The opera will be given on Thursday evening, April 1, and will be conducted by Mr. Toscanini. The title rôle will be sung by Lucrezia Bori. Others in the cast will be Mr. Scotti, as the villain *Kyoto*; Mr. Botta as the unwelcome lover, *Osaka*; Mr. Didur, as *Iris's* blind father; Mme. Delaunoy, as a *Geisha*; Mr. Bada, as a *Ragpicker*.

## Leslie Hodgson in Artistic Montclair Recital

A recital of exceptional artistic merit was given by the young American pianist, Leslie Hodgson, before the German Club of the Montclair High School on Friday, March 19. Mr. Hodgson played a varied program, including Handel's "Gavotte Variée," a Beethoven Minuet and Rondo, a Chopin group, Liszt's "St. Francis and the Birds" and "Ballade" and numbers by Morris Class, A. Walter Kramer and Schubert-Tausig. In all of these he revealed the fine sincerity of artistic purpose always to be noted in his performances, the excellent taste, poetic perception and fine technical mastery. Particularly were the Chopin, Liszt and American pieces enjoyed and the enthusiasm of the large audience was pronounced.

## Mme. Alda Leases Long Island Home for Summer

Frances Alda, the widely known soprano of the Metropolitan Opera Company, has leased a home at Kings Point, Great Neck, L. I., for the Summer.



## SEEKS TO PRESERVE TRADITIONAL IDIOM OF IRELAND'S SOIL

**O'Brien Butler Would Have Irish Composers Retain National Style of Their Land Unaffected by Influences of Europe's Capitals—His Opera, "Muirgheis," Written with This End in View**

IRELAND, green ground of fairy-lore, fantasy and poetry in whose lines inheres an archaic and touching accent—Ireland, lean land of poverty, ignorance, superstition, wistful bitterness—Ireland, where is your music? O'Brien Butler, Irish composer, is perhaps best qualified intelligently to answer such a question. He, if any one, can explain why a people naturally endowed with so vivid an imagination has failed to win for itself an even nominal standing among the musical nations of the earth. Having sprung from the soil and being reared among the country folk Mr. Butler realizes how formidable are the economic difficulties which confront the aspiring young Irish composer, and how sensitive and delicately adjusted must be his national spirit. Unless the budding musician chooses to become a cosmopolite and absorb his training at one of the large foreign conservatories it is indeed difficult for him to hope to compose music that is worthy on the technical side. Yet, should he journey to London, or Paris or even to Dublin he is likely to submerge and finally forfeit the individual musical idiom of his people.

O'Brien Butler is probably the first Irish composer who has attempted to preserve this possession. His opera, "Muirgheis" (pronounced Mworesh), is the first work of such scope which is composed in the style of traditional Irish music. That he has succeeded in recalling this flavor without actually borrowing the tunes of the old bards proves that his temperament is essentially national and his predilections altogether racy. Simplicity, hackneyed as is the term, best characterizes O'Brien Butler. He has come here to stimulate interest in Irish music among the people of this country and to make known that there are those in the "Western World" who are reaching out after their dreams and imprisoning these in art after centuries of dormancy and sluggishness.

### A Celtic Awakening

"There is no doubt in my mind," Mr. Butler remarked to a MUSICAL AMERICA man, "that the Celtic awakening has come to pass at last. It is not merely because Yeats and Synge and Lady Gregory are Irish that I say this. I, who have been about the country, close to the people, have noted a gradually growing drift toward what is best in the fine arts. I remarked to you before how difficult it is for an Irishman to preserve his national identity in so abstract



O'Brien Butler, the Irish Composer, Who Has Done Much Toward Perpetuating the Characteristic Idiom of His People in the Higher Forms of Music. Parts of His Opera, "Muirgheis," Are to Be Sung in Concert Form in New York on Easter Monday

an art as music if his training has been acquired on the Continent. Only fortuitous conditions, such as attended me, may overcome the insidious artistic Anglicizing exhibited by so many Irish musicians who study their art in London.

"I was born in Caherciveen, County Kerry, but I spent my boyhood days in Iveragh, which remains one of the Gaelic strongholds where Irish is freely spoken and where the old traditions, songs, poems and instrumental music are still on the lips of many of the older residents. Is it not natural that as I grew older and felt that I should compose all of me flamed with the desire to glorify and perpetuate those haunting old melodies whose atmosphere had colored my most impressionable years? After finishing college in Ireland I went to Milan, where I pursued my first musical study. Later I studied in London at the Royal College of Music, where my masters

were Dr. Charles Wood, Professor Higgs, Sir Walter Parrott and Sir Charles Villiers Stanford. The last named, by the way, presents the spectacle of an Irish composer who has dwelt too long in England. In India, where I spent several years, I studied Oriental music and found that it exhibits much that is common to the native music of my country.

### Scandinavian Settlers

"In this connection I am reminded that my harmonic progressions used almost invariably to be compared with those of Grieg, at a time when I had not yet familiarized myself with the Norwegian master's music. I ascribe this to the large proportion of Scandinavian people dwelling in Ireland. You can judge how firm is my faith in nationalism in music from the fact that I believe that this intermixture of Scandinavian blood

**Sees Effects of Intermixture of Scandinavian Blood Upon Music of His Native Country—Composed His Indian Opera in Ireland and His Irish Work Among the Himalayas—Use of the Celtic Scale**

colors Irish music and musical thought. Grieg and the Northern musicians employ the flattened seventh which is common to all Irish music. 'Muirgheis,' which was written while I was in India, employs the genuine Celtic scale to a large extent. This scale consists only of five tones; with C as tonic it reads: C, D, E, G, A. The elision of the fourth and seventh degrees tinges the mode with a quaint, wan, but unusually distinctive coloring. The work, I believe, is the first opera the music and libretto of which are steeped in national Irish atmosphere. The Theater Royal, Dublin, was the scene of its premiere in 1903. 'Muirgheis' scored a success at this initial performance and has subsequently been warmly received by my people. Victor Herbert, whom I know well, likes the opera very much; he and I hope that it will be heard in the country at some future day.

### A Mother's Lament

"Have you read Synge's 'Riders to the Sea?' Then you remember the piteous 'keening' of the old mother when she learns that her son has been claimed and killed by the insatiable sea. This lament for the dead, a sort of wailing, whose piercing sorrow etches itself deep into the memory, I have introduced into 'Muirgheis.' It is a transcription of a genuine 'keen' (written as I remembered having heard it sung by an old nurse of mine) and directed to be done *ad libitum*.

"The effect is desolate and despair-ridden in the extreme. Curiously enough, my other opera, 'Lalla Rookh,' which is based upon Thomas Moore's tale of India, was composed in Ireland, while 'Muirgheis' was written in India, among the Himalayas."

Mr. Butler, whose home is now in Dublin, is also conveying the spirit of Irish song into the domain of instrumental music, having written a violin sonata which incorporates Irish tunes (such as the reel) and works them up contrapuntally. A concert of his works will be given in New York on Easter Monday, the artists including Inez Barbour, soprano; Rose Bryant, contralto; John Finnegan, tenor, and William Simmons, baritone. The quartet will sing parts of "Muirgheis," as well as a number of the Irish composer's songs.

Personally, O'Brien Butler is extremely unassuming. He does not affect nor can he abide such mannerisms as those which occasionally distinguished his friend and compatriot, Yeats. Judge him by his appearance, demeanor, conversation and labor which he has put forth and he is found a toiler—an Irishman with a vision and the strength of will to consecrate his days to its realization.

BERNARD ROGERS.

## TWO AUER PUPILS IN DEBUTS ON SAME DAY

**Recitals of Nicola Thomas and Roderick White Reveal Fine Artistic Gifts**

Two pupils of Leopold Auer—both Americans—made simultaneous New York debuts last Tuesday afternoon. At the Princess Theater was heard Roderick White, while Nicola Thomas introduced herself in a Little Theater recital. Mr. White, a young man not far advanced in the twenties, who gives promise of developing into an artist of assured distinction, is a brother of Stewart Edward White, the novelist, and the well known painter, Gilbert White. There are aspects of his work which show immaturity, but, on the whole, his gifts are of a nature to arouse the most pleasant expectations. He is a musician of serious purposes and worthy ideals and is equipped to realize them.

In a program comprising Tartini's D Minor Concerto, the Prelude from Bach's E Major Sonata, a Spohr Adagio, Kreisler's Tartini Variations, Wieniaw-

ski's "Faust Fantasie" and numbers by Corelli, Schubert, Sarasate and Novacek, he exhibited solid technical capacities, unflinching just intonation, a fine rhythmic sense and a tone of good volume and, for the greater part, excellent in quality. The acoustics of the Princess Theater are extremely acute and reveal tonal flaws in a pitiless light. That there was so little roughness in that which Mr. White drew from his instrument is significant.

His interpretations were virile, yet always musical, and afford evidence at once of intelligence and a poetic sense. Tuesday's audience received him with deserved cordiality and his growth will be watched with genuine interest.

H. F. P.

Convincing her hearers at once of her serious purpose and her inherent musical perception Nicola Thomas, a young violinist, made her first appearance in New York on Tuesday afternoon, March 23, in a recital at the Little Theater. Miss Thomas was heard in this city some years ago in smaller concerts. She has been away three years working with Leopold von Auer. And that she has devoted herself to her art and applied

the valuable advice of this great master was evident.

Opening her program she gave the Dohnanyi Sonata—heard for the first time in public, if the writer err not—with the co-operation of Herbert Fryer, the English pianist, who, though he has been with us only since the Fall, has established himself firmly as a sterling pianist. The Prelude and Gavotte from Bach's Sixth Solo Sonata, a Mozart Adagio, Saint-Saëns's B Minor Concerto and a group, made up of a Weber-Kreisler Larghetto, the Kreisler version of the Tartini Variations, Arensky's commonplace Serenade, which Auer pupils are advised to admire, and Wieniawski's D Major Polonaise, made up the list.

Miss Thomas has, to begin with, that all important quality namely an ingratiating presence on the platform. She radiates a modesty and charm that win her hearers. Her tone is rarely beautiful, and unusual is her ability to vary it with many shades of color, from the softest touches on the D string in the higher positions, for example, to a full sonority on the G. Technically she has accomplished much, though her technic is not yet heroic. This seemed most noticeable in the Wieniawski Polonaise, which lacked breadth. But Miss Thomas has style and she will mature; intelligence and artistic feeling are present in every-

thing she plays. She is unquestionably one of the real successes among the new violinists who have come to us this year.

George Falkenstein played her accompaniments admirably.

A. W. K.

**Mme. Schumann-Heink's Fifth Son to Wed**

Announcement was made on March 20 of the engagement of Margaret M. McCann, daughter of Mr. and Mrs. Joseph J. McCann, of No. 211 West 107th Street, New York, to R. C. Ferdinand Schumann, fifth son of Mme. Schumann-Heink. Mr. Schumann is in business at El Cajon, near San Diego, Cal., where the young couple will live. The marriage will take place in June.

### Meta Reddish Returns from Europe

Meta Reddish, the American soprano whose successes in opera abroad have been recorded in MUSICAL AMERICA at various times, arrived in New York aboard the *Patria* on Sunday. She will remain until the Autumn. Miss Reddish has been singing leading rôles at the Costanzi in Rome and the principal opera houses of Barcellona, Lyons and Florence.



## FIRST CHORAL EVENT AT BIG EXPOSITION

"Messiah" Sung at San Francisco Fair—Maggie Teyte Warmly Received

Bureau of Musical America,  
No. 1101 Pine Street,  
San Francisco, March 18, 1915.

HANDEL'S "The Messiah" was presented in Festival Hall last Monday evening by the Alameda 1915 Chorus and the Exposition Orchestra, under the direction of Alexander Stewart. The soloists were Zilpha Ruggles Jenkins, soprano; Ruth Waterman Anderson, contralto; Carl F. Anderson, tenor, and Lowell Redfield, baritone, with Mabel Hill Redfield as accompanying organist. This was the first choral production at the Exposition.

Organists at the Exposition this week are Clarence Eddy, Wallace Sabin, Uda Waldrop, Archibald Session and Ray Hastings, the latter two of Los Angeles, and J. Percival Davis of Joliet, Ill.

Maggie Teyte sang at the Columbia Theater last Sunday afternoon, under the Greenbaum management, and although ten important concerts were on that day's calendar at the Exposition, the little soprano had an audience that contained San Francisco's leading musicians and representative concert-goers. It was her first appearance in San Francisco, and Miss Teyte had every occasion to feel gratified at so cordial a reception. She is to be heard again next Sunday, after filling the week with a tour of the principal other cities of the State.

Charles Wakefield Cadman was a visitor in San Francisco for eight or nine hours last Sunday and spent the time in a rapid tour of the Exposition. He came down from Eureka, Cal., in a little coasting steamer Saturday night, railroad operations having been stopped by a landslide. The sea was rough and the little tub of a steamer rolled heavily, and if Mr. Cadman ever writes a sea-song he probably will not draw on his memory for the descriptive effects. He was accompanied by the beautiful young Indian princess, Tsianina, who is interpreting his Indian songs on this tour of the West. The voyage on the Big Water was a new experience to Tsianina, but the princess proved a good sailor and felt as much at home on the ocean as she would on the Rocky Mountains.

The third concert by the Nash Ensemble attracted a large audience to the St. Francis last Friday afternoon. Carolyn Augusta Nash and Victor Oscar Geoffrion played Barbella's Sonata in E Flat for Violin and Double Bass, and their interpretation of the old composer's work proved highly interesting. Astore Lombardi was heard in two oboe solos. In Mozart's Quintet for Piano and Wind Instruments, the interpreters were Miss Nash, piano; Mr. Lombardi, oboe; Mr.

## CALVÉ HELPS FRENCH SOLDIERS IN TRENCHES



Left to Right: Molly Pearson, Mme. Emma Calvé and Dorothy Gilder, at the Lafayette Fund Warehouse

AMONG the many artistic personages who have been actively interested in the Lafayette Fund for sending "Lafayette kits" to the French soldiers in the trenches is Emma Calvé, the noted soprano, who gave a New York recital for the Lafayette Fund and the French Red Cross. Mme. Calvé is here seen at the Lafayette Fund warehouse with Molly Pearson, the original *Bunty* in "Bunty Pulls the Strings," and Dorothy Gilder.

Geoffrion, clarinet; Franz E. Huske, horn, and Otto Schuckholz, bassoon.

California composers are being featured in the Sunday afternoon concerts at the Hearst Greek Theater, University of California. Last Sunday's program consisted of compositions by Thomas Vincent Cator, and the previous Sunday was devoted exclusively to the works of Abbie Gerrish Jones. Both of these are San Francisco composers.

THOMAS NUNAN.

### American Basso Marries Great-Great-Granddaughter of Franklin

Gaston Sergeant, the American basso, who has sung for the past seven seasons at Covent Garden, was recently married to Mary Franklin Jaffray, great-great-granddaughter of Benjamin Franklin.

appearing in a well arranged musical program. Philip Feinne, a pupil of Albert Ross Parsons and Alfred Newman, a pupil of Sigismund Stojowski, were roundly applauded for their excellent playing. Otilie Schillig and Rosamunde Young, two vocal students of Mme. Remenyi-Von Ende, gave pleasure by their artistic singing and offered striking testimony as to the quality of the training they had enjoyed. Sergei Kotlarsky, the young Russian violinist, who has been studying under Mr. Von Ende for nearly twelve years, again won marked artistic laurels.

The school building was handsomely decorated for the occasion. Among the distinguished guests were observed Mrs. Charles H. Truax, Countess Rippberg, Baroness Rottenthal, Mrs. Redfern Mount, Minnie Tracy, Dr. and Mrs. George J. Smith, Mrs. Henry Villard, Mr. and Mrs. Walter Pulitzer, Count Revertera, Rev. Dr. and Mrs. Howard Duffield, Mr. and Mrs. Paul Stoeving, Mr. and Mrs. Edward A. Grossman, Isabel Hapgood, Mr. and Mrs. Orville Harold, Mr. and Mrs. Frederick Mattan, Mr. and Mrs. James Goldmark, Mr. and Mrs. Walter Cook, Arthur Hartmann, Alberto Jonas, M. H. Hanson, Mrs. Henry F. Sewell, Sigismund Stojowski, Albert Ross Parsons, Hans van den Burg, Mrs. Miltonella Beardsley, Arthur L. Bemington, Mr. and Mrs. Herbert L. Picke, Mme. Bell-Ranske, Dr. William C. Carl, Mr. and Mrs. George McManus, George Harris, Jr., Mr. and Mrs. George Lea Bready, Mr. and Mrs. Ellsworth, Mrs. George Hall Hoyt, Mrs. J. Alfonso Stearns, The Misses Manley and Mrs. Adele Krueger.

## BUSONI PLAYS AT VON ENDE SCHOOL

Distinguished Pianist Provides Pleasant Surprise at Reception Given in His Honor

There was a surprise in store for the large number of friends of Mr. and Mrs. Herwegh Von Ende when they gathered at the Von Ende School of Music on Saturday evening,



Ferruccio Busoni

March 20, to attend a reception to Mr. and Mrs. Ferruccio Busoni. For Mr. Busoni, departing from precedent in such matters, seated himself at the piano and played three numbers, much to the delight of the guests. He was heard in Liszt's Variations on a Theme by Bach, a Valse and La Campanella, by

Liszt. The distinguished Italian pianist was apparently in a happy mood; certainly he has seldom been heard to better advantage than on this occasion.

Several artist pupils of the Von Ende School added interest to the evening by

## DR. MUCK PRESENTS AN AMERICAN WORK

Converse "Ormazd" Given First New York Public Hearing by Boston Players

Once more is Dr. Karl Muck to be listed among the conductors who are giving recognition to American composers, since his Boston Symphony Orchestra in its Carnegie Hall concert of March 18 gave New York its first public hearing of Frederick S. Converse's symphonic poem, "Ormazd." This work had been performed in New York last November by Walter Damrosch and the New York Symphony Orchestra at the private concert of the National Institute of Arts and Letters. The poem was first performed under Max Zach by the St. Louis Symphony on January 26, 1912, and Dr. Muck's forces gave it in their home city the next month.

There is much to admire in the Converse work, which is based upon an Oriental poem and concerns the conflict between Ormazd, god of light, and Ahri-man, god of darkness. The composer states that the idea appealed to him on account of its "richly decorative and picturesque expression of elemental truths." Whether or not he has succeeded in bringing home to his hearers these elemental truths, there is no doubt that he has contrived a richly decorated and picturesque score, employing the full equipment of the modern orchestra, with piano, celeste, etc. Some of the themes are indeed lovely, notably those representing the rejoicing of the hosts of light and the song of the blessed Fravashis. The martial motive is scarcely distinguished enough to portray the passing of the hosts of light.

There was no marked approval for the work manifested by the audience at the close, but rather a belated wave of applause as a tribute to Dr. Muck and his players for their performance of the composition—a performance which extracted its beauties to the utmost.

Coupled with the American work were the "Harold in Italy" Symphony of Berlioz and the Tchaikowsky "Romeo and Juliet" Overture. The former was relished only in so far as the audience enjoyed the authoritative and finished delivery of the viola solo by Emile Ferir. The evening's chief applause went to the Tchaikowsky Overture, which was played with telling effect under Dr. Muck. K. S. C.

### D'Indy Fantasy for Oboe

Two of the greatest melodists that the world has known contributed the major portion of the final New York concert of the Boston Symphony at Carnegie Hall, on Saturday afternoon, March 20, Schubert, with his C Major Symphony and Dvorak his "Carnival" Overture, Op. 92. Dr. Muck and his men played these works in the manner which one expects from a first-class orchestral body. It would, however, be too much to say that Dr. Muck is at his best in Bohemian music like this Dvorak overture, nor were his tempi in the symphony, especially the quick pace at which the *Andante* was played, beyond cavilling.

Apart from the two symphonic works there was a quasi-novelty in Vincent d'Indy's Fantasy on French Folk-Tunes, op. 31, for oboe and orchestra, played by Georges Longy, first oboist of the orchestra. This d'Indy work is brief and therefore agreeable. When this noted Schola Cantorum professor writes short pieces the results are generally attractive, for then he does not have a chance to become boresome, as he does almost without exception in his compositions in the large forms. This fantasy is beautifully scored, the harmonies are subtly contrived and the whole piece is really enjoyable. Mr. Longy played it delightfully, with musicianly phrasing and as much variety as can be gotten from an oboe, albeit his tone is not what it was a half dozen years ago and at times sounds more like an English horn. He was given a fine reception and applauded both by the audience and his colleagues in the orchestra. A. W. K.

John McCormack sang Irish ballads and Ada Sassoli played harp solos at a St. Patrick's Day musicale given by Mr. and Mrs. Nicholas F. Brady at their home in Fifth avenue, New York.

## ERNEST HUTCHESON IN SECOND HEARING

Australian Pianist's Program Given Over to Music by Schumann and Brahms

Ernest Hutcheson, the Australian pianist, gave his second New York concert in Aeolian Hall this season, Tuesday afternoon, March 23, appearing in a Schumann-Brahms program, a program which in every way, and especially in performance was worthy of succeeding his Bach program. The program:

Schumann, Papillons, Etudes Symphoniques; Brahms, Ballade in D Minor, Intermezzo in E Flat, Capriccio in B Minor, Variations and Fugue on a Theme of Handel.

A program of two composers only suggests grave dangers, but Mr. Hutcheson was especially happy in his choice and arrangement of compositions, though one sometimes wonders why the Brahms-Handel variations are so much more beloved of the pianists than of the public. Although this number served almost as an anti-climax, as far as the arrangement of the program was concerned, there could be no doubt as to the merit of its performance.

Mr. Hutcheson has always been known as a scholarly player, possessed of a facile technique, in fact, as a musicianly pianist he has ranked extraordinarily high. At this concert he gave evidence of the possession of other, and more popular, attributes. Still keeping the intellectual and technical qualifications he added to them a poetic side and a breadth of emotional power in the latter part of his program which caused the large audience to clamor for a double encore at the end of the program.

The Papillons were played with a delicacy and grace such as are not often brought to their performance, while the Etudes Symphoniques showed a breadth and understanding, which made them probably as enjoyable as any number on the program. Especially to be commended was the finale, which was wrought up into a powerful and musicianly climax. Of the Brahms, the Intermezzo was beautifully performed, so much so that Mr. Hutcheson was unable to continue his program until he had bowed a second time. The Variations were played with a well-calculated variety in treatment. A. J.



## CARPENTER'S GENIUS STRIKINGLY SHOWN IN HIS NEW SUITE

American Composer's "Adventures in a Perambulator" Given Its First Performance by Chicago Orchestra—A Work of Remarkable Originality—Alma Gluck Soloist with the Orchestra—Chamber Music

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, March 22, 1915.

MUCH excellent music has been brought forth by John Alden Carpenter, the Chicago composer, in his songs and in his Piano and Violin Sonata, in both of which fields he has won deserved renown. However, it was in his orchestral suite, "Adventures in a Perambulator," which was presented for the first time last Friday afternoon at the regular concert of the Chicago Symphony Orchestra, that he revealed his real creative gifts to their full extent. With this work, Mr. Carpenter has achieved a veritable triumph in the symphonic form, and his natural humor, his refinement, his imagination and his invention place him in the front rank of American composers.

The suite, to which he has written a classic program, is in six well-contrasted divisions, describing a child's first sensations when brought into contact with the world, while out for an airing in a baby-carriage. The musical delineations of "Myself" the "Nurse," the "Policeman, bigger than my father," the "Hurdy-gurdy," "Dogs" and "Dreams" are so realistic and apt that even the layman can easily recognize them. Mr. Carpenter reveals a complete understanding of the orchestral combinations and colors. The work is strikingly original.

The composer was brought to the stage by Mr. Stock at the conclusion of the number to acknowledge the applause. The work will probably be repeated before the season closes.

On the same program there appeared Alma Gluck, the popular New York soprano, who scored another success with the orchestra. She sang arias by Mozart and Charpentier and three Russian songs by Rachmaninow and Rimsky-Korsakow. Her voice has taken on a mellow timbre, and its purity and smoothness were particularly noteworthy in the Russian arias, and also in the "Depuis le Jour" by Charpentier. In all the languages—she sang in Italian, French, Russian and English—her diction was perfect.

The program contained also, as orchestral numbers, the overture to Cherubini's opera, "Anacreon," the Serenade by Max Reger, an uninteresting number, and the "Scène Dansante" by Glazounov, a piece of sonorous orchestral writing of no particular distinction.

The orchestra, under Mr. Stock's direction, gave a uniformly artistic performance.

The third and last of the "popular classical" concerts was given at the Fine Arts Theater Monday afternoon, and introduced the Spry-Kortschak-Steindel Trio (Walter Spry, pianist; Hugo Kortschak, violinist, and Bruno Steindel, cellist). The performance of the Schubert Trio, op. 99; the *andante* and *scherzo* of the Saint-Saëns Trio, op. 18, and theme and variations, finale and coda of the Tchaikowsky Trio, op. 50, were artistic and musical.

Mrs. Minnie Fish-Griffin, soprano, assisted with songs by Beethoven and Hugo Wolf and the aria from "Louise." James Whittaker, pianist, was the accompanist.

The fourth concert of the Chamber Music Society brought to notice the Chicago String Quartet (Harry Weisbach, violin; Otto B. Roehborn, second violin; Franz Esser, viola, and Bruno Steindel, cello).

The program was made up of the Mozart Quartet, in E Flat Major, and the Brahms in B Flat Major.

The concert was given in the foyer of Orchestra Hall, last Thursday afternoon.

MAURICE ROSENFELD.

The furnishings of Brahms's Vienna home are to form the nucleus of a Brahms Museum.

## CAREFUL "DRESSING" OF RÔLES AN ART IN ITSELF, SAYS HELEN STANLEY



Helen Stanley, the American Prima Donna, as She Appears Off the Stage and in the Habilliments of One of Her Favorite Rôles, That of "Thais" in the Massenet Opera

"IT'S 11.40 now and I've got to do a lot of things and catch the one o'clock train for Philadelphia," said Helen Stanley, the American soprano to a MUSICAL AMERICA man the other morning. The prima donna—she may be so termed, for not only has she been one in Chicago and New York, but also in several German opera-houses—sat down for a few moments in the reception room of her New York hotel, expressed her dislike of being interviewed and then, despite this, proceeded to talk quite naturally and happily. With her was Mrs. E. H. Lewis, who will guide Miss Stanley's concert destinies during the coming season, when Mrs. Lewis enters the managerial field.

Miss Stanley is an American girl, who has made good in both Europe and her own country. New York music-lovers remember her for her praiseworthy singing in the production which the Chicago-Philadelphia Company made a few years ago on one of its visits to the Metropolitan of Kienzl's uninteresting opera, "Kuhreigen." And this year their mem-

ories were refreshed by her artistic performances of leading rôles, such as *Thais*, *Violetta*, *Maliella*, with the Century Opera Company at the Century Opera House. "New York has only heard me in opera so far," she suggested, "but I am going to do a song recital in the early Fall and hope to prove that I can qualify in that field as well. Of course, I have sung lots of concerts out of town and I am quite at home in it, too."

A remark from her interviewer to the effect that her operatic rôles gave the man in the audience no clue as to how she really looked in *propria persona* brought Miss Stanley to the subject of her theories as to dressing operatic parts: "I worry a great deal about my make-up and try to get a very definite picture of the character in my mind first. Then I apply myself very seriously to the executing of the picture in making myself up. Details must not be overlooked. And so many artists don't realize how important they are. Yet the public doesn't allow details in the matter of dress on the stage to escape it, does it?"

Young and full of the joy of life, Miss Stanley is an ardent devotee of the modern dances. "I think dancing is the greatest sport in the world! Think of

the way it keeps you going, how it livens things up and the wonderful exercise. Fox-trotting I think is fine. Look at the people who are enjoying themselves in this way now, who used to sit around. Thousands of persons, who never danced before in their lives, have taken up the new dances and they are happier for it, I am certain."

The hands of the clock were moving fast and, as Miss Stanley remarked at 11.40, there were lots of things to be done in the short interval between that moment and train-time. A visit to Philadelphia was to be followed by a trip to Chicago, where the singer is to remain until May. An inquiry as to whether she would be a member of Mr. Campanini's forces next season—the rumor was already out that the *maestro* would reorganize the Chicago company—brought no definite answer. However, Miss Stanley assured her interviewer as he left: "In spite of my love for the dance, if I figure in an opera company next season, it will not be as *prima ballerina*."

A. W. K.

## MME. ZIEGLER LECTURES ON SINGER'S MENTALITY

Reveals Faults that Arise from Failure to Understand a Few Fundamental Laws

The second of the series of five lecture-recitals by Mme. Anna E. Ziegler, the director of the Ziegler Institute of Normal Singing, was given on March 22, at Chickering Hall, New York. On this occasion the subject was "The Mentality of the Singer and the Mental Attitude Toward the Composition." Mme. Jeanne Woolford, contralto, illustrated the lecture by two groups of songs in English and German. These were sung with exquisite taste, as well as with dramatic

force. Her voice is of wide range, rich and excellently placed. The songs included Rubinstein's "Es blinkt der Tau," the "Es hat die Rose sich beklagt" of Franz, and Brahms's "Von Ewiger Liebe" and "Ständchen." Her English group contained songs by John Alden Carpenter and William Rummel.

Mme. Ziegler in her lecture, which was delivered with striking effect, claimed that the breath of the singer was not utilized in the actual production of tone, but enclosed in the lungs and used only for support of the tones. This, she declares, is a fundamental law not generally known to teachers and singers, but utilized by all great singers.

"The mind of the singer, furthermore," said Mme. Ziegler, "must be relieved of all thoughts of the voice and have conscious thought only of the true meaning of the song. There must be understanding of every word of the poem. Singing

is the only co-ordinate art of poetry and should hold first place in the musical art in general. That it does not is due to the unmusical mentality of most singers, who think of the throat, the larynx, the diaphragm, etc., without knowing that all these would be controlled sub-consciously and artistic sincerity of interpretation obtained, when the few fundamental laws were understood and followed."

On January 24 Mme. Ziegler gave this same lecture in Philadelphia.

### A Splendid Paper

To the Editor of MUSICAL AMERICA:

My renewed subscription is evidence of my appreciation of your splendid paper.

JULIA TAYLOR PARKS.  
Leechburg, Pa., March 10, 1915.



## EXTRAORDINARY SUCCESS

ON FOURTH AMERICAN TOUR, FROM COAST TO COAST, OF

## TINA LERNER

"QUEEN OF PIANO PLAYERS"—N. Y. Evening Telegram.

"GENUINE POETESS OF THE CLAVIER"—San Francisco Examiner.

"A REVELATION"—N. Y. Evening Mail

## NEW YORK

Throughout the program the pianist exhibited the highest degree of technical proficiency and the qualities of imagination and feeling that made her playing at once exquisite and stirring.—*New York Times*.

She has matured into an artist of the first rank and yesterday she was a revelation.—*N. Y. Evening Mail*.

## BOSTON

In more senses than one Tina Lerner seems the heir to de Pachman.—*Boston Evening Transcript*.

Her delightful touch and purity of tone, the polished elegance of her execution constantly excite the listeners' admiration.—*Boston Herald*.

## TORONTO

Miss Lerner is one of the most fascinating of artists, radiant with temperament and possessing the power of endless variation of tone color.—*Toronto News*.

Miss Lerner is the possessor of a rare personality among pianists. She is a sort of sprite of the piano with a deliciously delicate touch that makes one think of using the "will-o-the-wisp" as a comparison in describing her work.—*Toronto Mail and Empire*.

## BUFFALO

Tina Lerner's interpretation which is brilliant and virile is tempered by a discreet consideration of the music she plays. She possesses a brilliant technique, a warmly colored tone and rare musicianship; these qualities place her in the foremost rank with the best pianists of the present.—*Buffalo Commercial*.

## MINNEAPOLIS

It was a performance of the Tschaikowsky concerto which will long remain memorable for those fortunate enough to hear it.—*Minneapolis Tribune*.

## SAN FRANCISCO

She is found with the world's elect of the keyboard and her fellow pianists yesterday went into ecstasies over her light dexterity of her amazonian strength.—*San Francisco Chronicle*.

One forgot to think of technique; Miss Lerner has so sure a mastery of her resources that she can let her mind dwell on æsthetic or emotional contents. A genuine poetess of the "clavier."—*San Francisco Examiner*.

## CHICAGO

Tina Lerner's playing was of ingratiating grace and extraordinary beauty of tone and interpretation.—*Chicago Journal*.

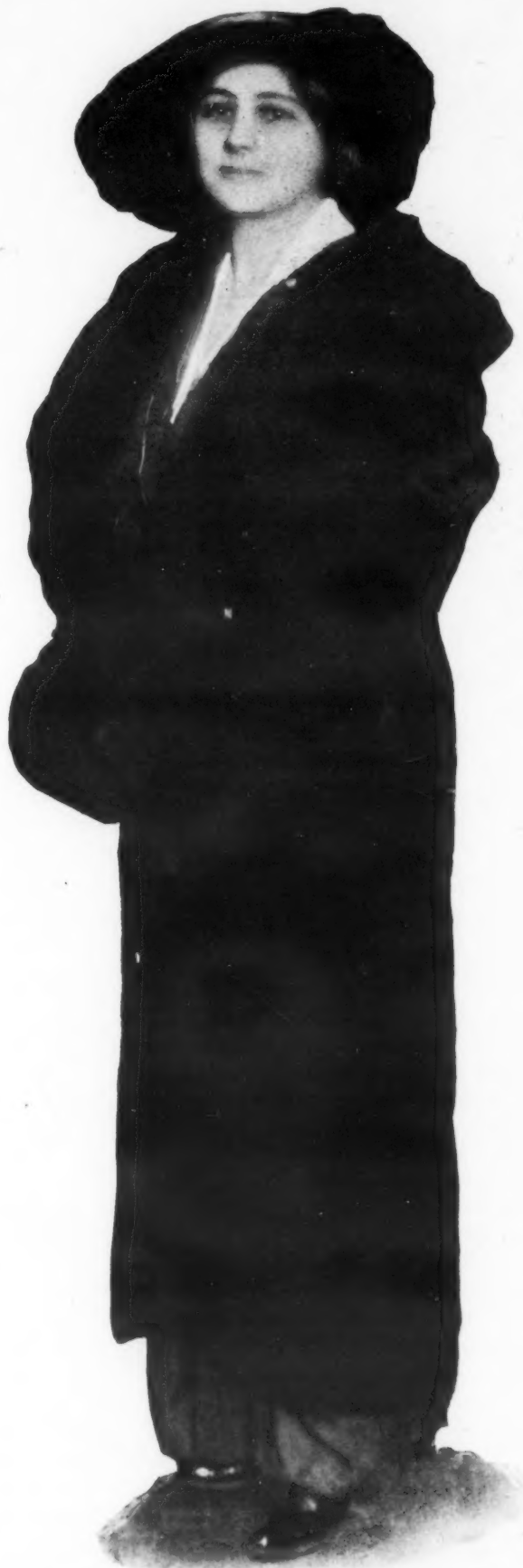
She made the second movement (Chopin F minor concerto) most effective, interpreting it with poetic feeling and fine tonal style.—*Chicago Examiner*.

## ST. LOUIS

Her playing has a charm all its own. It is the kind of playing that comes from a pianist who is born not made. No pianist now before the public sings a melody more exquisitely, and her facility approaches the phenomenal.—*St. Louis Times*.

## KANSAS CITY

Realizing that one function of music is to make one feel, another to make one think, her playing is a magic welding of the two. Her interpretations are poetic, pictorial, even sculptural.—*Kansas City Journal*.



Management: LOUDON CHARLTON, Carnegie Hall, New York

Mason &amp; Hamlin Piano





Dear MUSICAL AMERICA:

The greatest monetary proposition in the musical field in this country to-day is John McCormack, the Irish tenor. Every time he sings it is under a guarantee of at least \$2,500. Besides this, he obtains from the talking machine company for which he makes records a concert fee for every session, and is understood recently to have received for royalties on his records, covering a comparatively brief period, a check for no less a sum than \$76,000. It is further said that within twenty-four hours of the announcement of a record of "Tipperary" by him, orders were received by the concern making this record which would give him in royalties between \$6,000 and \$7,000.

This beats Caruso, for McCormack sings more often in concert than Caruso does in opera, and even making some allowance for private entertainments at which the Italian tenor sings, and also making allowances for Caruso's engagements in Europe outside the season at the Metropolitan, it is clear that the earnings of the Irish tenor as a ballad singer surpass those of the great Italian artist as an operatic singer.

We have here a proposition which deals not alone with the individual success of a singer, but one which concerns the taste and even the culture of the public in this country.

It is not to be flippantly explained, as some have done, by saying that McCormack has the support of the Irish, and particularly of the Irish servant girl.

McCormack is neither a passing fad, nor a curiosity. He is to be taken seriously, especially by those who are not biased by the standards of criticism set up by critics or by the so-called "musically elect," who would relegate much that he does to the commonplace love of the mass for cheap sentiment and sugary melody.

Possessed of a natural voice of great purity and fine musical clarity, this Irishman exemplifies in himself elements which exercise an irresistible popular appeal, the principal basis of which is the "folk-song"—the song of the people, of their home, of their race, their forefathers, their joys, their hopes, their suffering, their relation to the past, all of which means so much to those who are far from that home and who perhaps have not yet survived the feeling that they are strangers in a strange land.

McCormack's singing, from the strictly musical point of view, is characterized by good taste and musicianly understanding. It never descends to tricks. It is absolutely natural, easy, and it is this natural ease which removes at once from the minds, ears and throats of the audience that sensation of strain which many other singers, perhaps of greater reputation and standing, inevitably produce. It is lyric singing of the best.

At the same time there is at times that tendency to over-sentimentalize, which sometimes expresses itself by the use of the *falsetto*, and by dragging the tempo. Yet if we are just, we know that this is pre-eminently characteristic of nearly all folk singing, especially of the folk songs of the Irish, the English and the Northern peoples.

If McCormack lacks anything it is the note of passion which is so characteristic of the South Germans, and especially of the Italians and Spaniards; but this very note can be truthfully said to be displeasing to Northern nations. That is another reason for his popularity.

The Northern woman surrenders to

the affection which woos and warms. She dislikes the expression of the affection that burns. Not so her Southern sister, who would be wooed and won in more exuberant and extravagant fashion and so remains cold to the purely lyric singer.

I cannot, perhaps, give a better instance of this than to refer to some of McCormack's singing at a recent concert at the Biltmore Hotel, when he gave the Flower Song from "Carmen." This he sang with much taste, chaste grace, musicianly feeling, but without any fire—so much so that had he been singing on the stage with Calvé when in her prime she would have put her arms around his neck, kissed him on the forehead and told him to go home to his mamma, even if it had broken up the performance!

I mean by this that the Latin expression of passion is not within his range. Neither, for that matter, is it within the range of the music which he sings, which is characteristic of the Celtic race.

The Irish ballads that he sang showed that he keeps true to the character of his song. He does not take it out of its sphere, which is purely lyric. In one of the numbers he showed a charming sense of humor, which never erred on the line of extravagance.

So that we can say that he is a legitimate, manly and most artistic exponent of the folk song of his race, and as such his appeal is irresistible to those who know and love that song, and they are a multitude.

\* \* \*

For these reasons it becomes clear why some of the critics have not done Mr. McCormack justice, with the result that he is naturally displeased with them.

In a recent interview in the New York Herald he states, somewhat bluntly, his opinion of them, founding his attitude on his conviction that an audience is the best judge of musical merit. Then, taking it for granted that his audiences are both intelligent and discriminating, he regards their enthusiastic approval and their continued patronage as a proof that his work has an appeal which is wholly legitimate.

When, however, he says that if he were to attempt an entirely classical program the house would be pretty nearly empty, and deduces from this that classical music has no popular appeal he is wholly wrong.

If he had deduced from it that his particular powers are not associated by the public with the representation of classical music he would have been more just to himself, as well as to the public.

Out of curiosity the people might go to hear Caruso sing an Irish folk song—but that would end it. On the other hand, it is not remarkable that if Mr. McCormack were to attempt to sing classical music and confine himself to that the public would not be attracted, in the first place because he has never been associated with that kind of music, and, in the second place, because there are enough people of intelligence, as he himself admits, who would not care to go and hear something which they knew beforehand he could not do as acceptably as he can do other things.

When Mr. McCormack takes up the old argument that he does not care for the opinion of the critics because they cannot sing, it is easy to come back at him and ask him whether he would consider he was not entitled to criticize a dinner because he could not cook one?

In reading his interview in the Herald, in which I presume he is correctly quoted, one cannot resist the temptation to think that Mr. McCormack is like a good many others who appear before the public, whether as singers or players, who are crazy to excel in what they cannot do well, or at least, in that in which the public will not accept them.

It is well known that comedians of the highest rank have always been crazy to prove to the public that in reality they are tragedians; and, in the reverse sense, it is also well known that many tragedians of great eminence have taken every opportunity, especially at benefit performances, to prove to the public that in reality they were comedians!

In the same sense, too, there are many distinguished artists on the operatic stage who, having won almost unparalleled success in certain rôles, are crazy to sing in the rôles that would probably empty the house if they were announced in them.

In his quiet onslaught on classical music, or on music that some people regard as of a higher rank than that which he sings, Mr. McCormack is unwittingly expressing his sensitiveness, as well as his regret, that the public accepts him only in one line of musical expression, namely, that of ballad singing.

Here, I think, if I have correctly

gauged Mr. McCormack's attitude, he is wholly unjust, not only to the public, but more particularly to himself.

To be able to sing the ballads of a nation, not only with beauty of tone, but with true appreciation of the poetic message involved, and, furthermore, to be enabled, as Mr. McCormack shows he is, to add emphasis to the charm of voice and musicianly expression by great distinctness of enunciation, is to reach the height of artistic expression.

There are many artists on the operatic stage to-day who may create a certain general dramatic effect by the aid of their surroundings, the grip of the plot and the assistance of the orchestra and chorus, who cannot stand up before an audience and sing, relying wholly on their own resources, a great folk song or ballad, as Mr. McCormack can.

So it is no small wonder that Nora and Maggie and Minnie, who cook our meals and clean our homes, just as their fathers and brothers have built our railroads and dug our canals, put up their last dollar to hear John McCormack. And when they do this they testify to their appreciation, not only of a great singer, but of one of the most beautiful, soul-stirring forms of musical expression which the human race possesses.

We may enjoy the beautiful singing in the great operas, but all put together, whether German or English, French or Italian, Spanish, Swedish or Russian, they have not moved nations, as have "Die Wacht am Rhein" or the "Marseillaise," or "Ca Ira," or "Scots Wha Hae," or "We're in the Green," or "Cheer, Boys, Cheer," or "America," or "John Brown's Body," or "Yankee Doodle"—and they never will.

So, let Mr. John McCormack be content and happy. Let there be no thorn to his rose. He deserves his popularity—and the greatest crown that has come to his success has been the one provided by the humble Irish workers in home and field, who give their hard-earned dollars to hear him sing.

\* \* \*

Otto H. Kahn, the multimillionaire banker, who once expressed his astonishment when he was traveling that he was known more for his connection with operatic enterprises than he was for his big financial deals, recently said at a banquet in St. Louis, "opera is a soul exerciser."

Certainly Mr. Kahn ought to know, in his position as chairman of the board of directors of the Metropolitan Opera Company. I can easily understand, from such knowledge as I have of the whirlpool of excitement, recrimination, intrigue, jealousy and general hell that pervades in any operatic family, supposed to be dedicated to harmony, that Mr. Kahn's own experiences have been sufficient, not only to stir his soul—but several souls, if he had them.

Then, too, Mr. Kahn has gradually, by means of the publicity accorded him, attained to a position where he is a kind of musical Rock of Gibraltar, to which about everything that has any trouble in the musical world considers it its duty to appeal and cling.

Have you any idea of the number of people who have unfortunately been dumped on our shores, who, hearing of Mr. Kahn's interest in music and of the loose millions which he is supposed to carry around in his vest pocket, have made the most heart-rending appeals to his generosity?

Have you any idea, also, of the multitude of schemes, all the way from national conservatories to ventures in opera in London, Paris, Milan or Honolulu, which are put up to him as offering opportunities for investment, far surpassing those of the gilt-edged securities which crowd his boxes in the various safe deposit companies which he patronizes?

Have you, furthermore, any idea of the number of difficulties between artists of distinction which he is called upon to settle?

Have you, also, any idea of the innumerable number of aspiring young ladies with dramatic, as well as musical, talent who offer him the opportunity to pose as the Maecenas of their budding careers?

How he stands it all and manages, when you think he is in his office downtown, to be in St. Louis, and when you think he is in St. Louis to be in his office downtown, is wholly beyond me.

At any rate, he is much in the limelight, and I hope he enjoys the diversion, especially as just now the indomitable, irrepressible Henry Russell, formerly of the Boston Opera House, is devoting much time to him in making the arrangements for the great operatic enterprise which is to bloom forth in Paris before long and offer, not only opportunities to talented American girls in the way of an operatic education, but opportunities in the way of an adequate début which may show their talent.

Some of our leading critics of strong German proclivities have again insisted at the revival of Wagner's "Meistersinger," that Signor Toscanini's conducting can be criticized, because in this particular opera his method of subordinating everything to the conductor's will and wish does not work out well, for the singers should in such a work be permitted a certain amount of freedom to enable them to carry out the spirit of the characters that they assume.

Frankly, I think that this is about the only opera where I would state that I would prefer the conducting and leading of a man like Hertz. And this is not because I think that Mr. Toscanini is not great enough and adaptable enough to enter into the spirit of the work, but because I think that where perhaps Mr. Toscanini may be open to criticism is that with his transcendent genius he is inclined to overestimate and overemphasize the value of the conductor, and particularly of the orchestra, in the performance of an opera.

After all is said and done, the people go to an opera primarily to hear the singing and then, I think, it is the ensemble.

Now, if the orchestra, under the leadership of an exceptional genius, assumes a rôle which is supreme and which overshadows everything, it will naturally follow that the general result will be particularly disappointing in such works where the singers should be allowed a certain, reasonable freedom.

And this is all the more true, when we have such a wonderful orchestra, capable of producing such an extraordinary volume of tone as that of the Metropolitan. Let the conductor be carried away but for a few moments by the exuberance and excitement of the situation, so that he lets the orchestra go, and either the singers are unheard or they have to strain their voices to an extent that is simply ruinous.

There are many who recall the old days of opera when the orchestra was not led by such a great man as Arturo Toscanini, when it didn't contain so many members, when its power and efficiency were not so great, who will tell you that the singing was better, and they will contend that this was largely due to the fact that the orchestra was kept in its position as an accompanist, rather than as a soloist.

\* \* \*

This tendency to overemphasize and subordinate everything to the personality of the conductor is one of the reasons why it is so difficult to get a harmonious performance when several artists of highest renown meet together for an ensemble.

I think about the worst quartet that I ever heard in my life was when four of the greatest artists of the world played a quartet once at Carnegie Hall. They were positively unable to get together. They each went at it in a way to carry out their individual ideas, and to make good individually before the public, with the result that instead of producing music they produced musical chaos.

This logically brings me to the consideration of a recent performance of Harold Bauer and Pablo Casals that I heard at Aeolian Hall. These two artists, we know, have recently won public favor, so that whenever they are announced the house is virtually sold out.

They certainly play well together in a general way, though at times, when Bauer gets going, those who happen to be in the auditorium on the side nearest the piano hear that alone, for Mr. Pablo Casals, temporarily, at least, is *hors de combat*!

Casals, by the bye, is a delight to listen to. He has not what one would call a large tone, one of the reasons being that he never forces his instrument, which is, perhaps, also the main reason why Kreisler, who has the same musicianly power of self-restraint, regards him as an artist of the highest rank and appeal.

Of the quality of Casals' tone not enough can be said in generous appreciation. It is not merely that it is beautiful and musical to a degree, but you feel that sense of charm and comfort that more strenuous players quickly rob you of.

And that is, too, one of the reasons why, although I will admit Bauer did his utmost to restrain his exuberance and keep down the power of his instrument, he at times drowned poor Casals out.

When I expressed my opinion to a friend after the concert was over, he insisted that my criticism, while just from my point of view, was more apparent than real. And he brought up the argument that I have made myself in times past, even at the opera, that much of the effect of a performance,

[Continued on next page]



## MEPHISTO'S MUSINGS

[Continued from page 7]

especially with regard to the orchestra, depends upon the place where you sit.

For instance, if you sit on the side where the brass is and are pretty fairly down to the front, the violins will appear to drag, though they do not, and the brass will appear too loud, whereas if you should happen to be well placed, perhaps even in the gallery in the center, you would get the full effect and find that everything was not only harmonious but well balanced.

Some of the daily paper critics are getting terribly exercised with regard to the plea that has been made by your paper, and your editor from the public platform, with regard to our adoption of a more considerate attitude to our own composers. They seem to regard this plea in the light of a personal insult.

If so, let me ask, gentlemen, does your conscience afflict you?

Have you suddenly woke up that you have perhaps been unjust all these years?

The plea that has been made is not that everything by an American should be praised to the skies and written of as it were inspired. The plea is for a hearing for American composers. How shall we judge of their capacity unless they get a hearing?

And, furthermore, if they are denied a hearing, is it not obvious that even the most talented will not care to compose?

On this point the attitude of some of the critics is positively ridiculous. It only goes to show how the great mass of the people who love music and sincerely believe that we have among us composers of ability, perhaps even of genius if they could only be heard, has left these critics behind. Poor, overworked fellows, ready to clutch at any passing straw to save themselves from oblivion, even if the straw consists of a poor, superannuated member of the composers' body, who rises up to tell you that the movement which might give even him opportunity is "grotesque."

It has come out just as I said it would!

You may remember that some time ago I told you that Signor Gatti-Casazza had a splendid opportunity to test the drawing power of Geraldine Farrar, if he would give a special performance of "Carmen," without Caruso. That would go far to settle the question, making, of course, due allowance for the eternal popularity of the opera itself.

And I said, furthermore, that if he would give the opera with young Martinelli, the performance would gain in spirit, for I have never regarded Don José as one of Mr. Caruso's best rôles.

Thursday afternoon a special matinée was given under conditions which made the test all the more rigid. In the first place, being an extra performance, no part of the house consisted of the regular subscribers. In the next place, it began at the unusual hour of 1:45 p. m., owing to a Wagner performance being given in the evening. And furthermore no particular announcements were made to attract the public. The thing was absolutely, therefore, on the merits.

What was the result? In the first place, almost a capacity house. And remember that this is Lent, during which many people do not go to the opera or the theater.

But the great revelation was the spirited performance of young Martinelli, the new tenor. His French pronunciation is not particularly good. In fact, the French are more able to pronounce Italian than the Italians are able to pronounce French.

At first he was somewhat nervous, and there seemed a slight hoarseness in his singing of the "Flower Song," but, with all that, he pleased the audience, as was evidenced by the number of times that he was recalled. And in the last act he displayed so much natural passion, such tragic force, and, above all, such sincerity that he carried his audience completely away.

With a few more performances of the rôle (for it was the first time that he has ever attempted it) young Martinelli may console us for the loss even of the great Caruso.

Singers come and singers go—but opera goes on forever!—says,

Your MEPHISTO.

## Spring Tour of the Damrosch Orchestra

The annual Spring Festival tour of the New York Symphony Orchestra, Walter Damrosch, conductor, begins April 12, and covers a period of eight weeks. The itinerary includes the South Atlantic States to Texas, then north to Iowa and east to New York. The quartet of vocalists to accompany the orchestra on tour include Grace Kerns, soprano of St. Bartholomew's Church; Merle Tillotson Alcock, contralto of Calvary Baptist Church; John Campbell, tenor of the Marble Collegiate Church, and Millo Picco, formerly baritone of the Boston Opera Company.

## Maurice Renaud Mentioned for Bravery at Front

A Paris despatch of March 23 to the New York Sun says that Maurice Renaud, the French baritone, who, although fifty-three years of age, enlisted as a private soldier, and is now a sub-lieutenant, is mentioned in official despatches of that date for "the utmost devotion under all circumstances, in fighting and in camp." He particularly distinguished himself on February 18 and 19 for bravery, disdaining danger, in repairing the telephonic communications at Fresnes during a most violent bombardment.

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## The Following Notices Testify to the

## SENSATIONAL SUCCESS

of

## Johannes Sembach

as WALTHER in "Die Meistersinger"

at the Metropolitan Opera House,

on March 12th, 1915:



Photo (c) Mishkin

"Special interest was lent to last night's performance by the first appearance here of Johannes Sembach as Walther.

"The new German tenor more than fulfilled expectations. Indeed he quite surpassed himself. . . . His portrayal and youthful ardor and romantic fervor, and remarkably clear diction added to the effectiveness of his finely expressive singing."—New York Press, March 13, 1915.

"The Walther was Johannes Sembach, who appeared in the part for the first time in America. Mr. Sembach has pleased in other operas; his Walther is the finest thing he has yet shown. He sang the music with clear tone, with delicacy and with fervor; he acted with dignity, never failing to give the impression of one whose rank was far above that of those who surrounded him. In short, he was a sweet-voiced and a romantic Walther!"—New York Tribune, March 13, 1915.

"The real novelty of last evening's 'Meistersinger,' however, was the young Walther von Stolzing of Johannes Sembach. This was an exhibition at the Metropolitan for the first time, and it was welcomed with glad hands.

"Mr. Sembach proved to be the best Walther we have had in several seasons. He presented a handsome and manly appearance and his acting was sincere and unaffected. The music, except in a few places, lies well for his voice, and as he is essentially a lyric tenor his style is well suited to it. On the whole he made a most favorable impression and proved a valuable addition to the forces at present available for the performance of Wagner's comic opera."—New York Sun, March 13, 1915.

"A feature of chief significance in last evening's performance was the first appearance of Johannes Sembach as Walther von Stolzing. He was one of the finest of Walthers heard in this house for a long time. Not for long has the music been so well sung, with such beauty and power of voice, with such expressiveness, such excellent declamation and intelligible diction. Not for long has there been so ardent, so romantic, so poetic a figure; so appropriate, so well composed, and dramatically effective a representation of the Franconian knight."—New York Times, March 13, 1915.

Johannes Sembach's first appearance as Walther von Stolzing was a feature of the performance and anticipation that it would prove to be the best characterization of the rôle that has been given at the Metropolitan in many a day was borne out in fact, for he sang with beauty of voice, excellent diction and great power and impressiveness. He was an ardent and romantic knight.—Brooklyn Eagle.

## WALKÜRE

Mr. Sembach as Siegmund created a very favorable impression with his pure tenor voice and the very embodiment of youth which is so lacking generally in other tenors. He looked very stalwart and impressive and sang fervently.—Brooklyn Daily Eagle.

Die Walküre at the Metropolitan Opera House last night offered a feature of unusual interest in that Johannes Sembach sang the rôle of Siegmund for the first time here. Mr. Sembach again excelled by his admirable diction and he sang it very well.—New York Herald, Feb. 25, 1915.

The rôle of Siegmund was sung by Johannes Sembach, his first effort in the rôle in this city. He sang with fine lyric utterance.—New York World.

Sembach in Excellent Form—There was interest also in Sembach's assumption of the rôle of Siegmund. Vocally he was completely satisfactory, giving the "Spring Song" of the first act a more lyrical quality than any of his recent predecessors have done.—New York Evening Mail.

Siegmund was taken by Mr. Sembach, who had not previously sung the rôle here. This assumption of the part of the young Volsung was successful. After the long duet of the first act he received half a dozen recalls. Mr. Sembach's impersonation was marked chiefly by its buoyant virility. In action he was especially vigorous and intelligent, while his singing of the music was admirable.—New York Sun.

## FIDELIO

Johannes Sembach appearing for the first time as Florestan and singing the difficult music of the second act in a manner worthy of praise.—New York Press.

Fidelio—Another popular singer to make his first appearance here in this famous work was Mr. Sembach, who won new laurels by his smooth performance of Florestan.—New York Evening Telegram.

Mr. Sembach sang the music of the suffering prisoner with poignant significance without excess of sentiment and with beautiful quality of tone.—New York Times.

Johannes Sembach as Florestan who sang, also for the first time, the rôle of the State prisoner with rare discretion and with a purity of tone and intensity of feeling which appealed to the audience and incited the enthusiasm with which it was received.—Brooklyn Eagle.

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## LOS ANGELES EAGER FOR ADVENT OF PRIZE OPERA

LOS ANGELES, CAL., March 18.—The initial production of "Fairyland," the \$10,000 prize American grand opera, will be given in Los Angeles on July 1 under the auspices of the American Opera Association, which has provided such a prize every four years, the contest being open to all American composers. The premiere will follow immediately the biennial convention of the National Federation of Musical Clubs, which will be in session, June 21 to 30.

"Fairyland" will be the first of the prize operas to be produced since the American Opera Association was formed for the purpose of encouraging home composers. It is the second prize opera of the country. Incidentally, the composer of "Fairyland" also won the first grand opera prize ever offered in this country—the \$10,000 given by the Metropolitan Opera company of New York for "Mona." The winner of the only two grand opera prizes ever offered in the United States is Horatio Parker, dean of the music department of Yale University.

Preparation already has begun for the first performance, as it is necessary to engage the needed artists early to insure the sort of cast wanted. The opera association is entitled to present the prize winning opera the first sixty times. In view of the presence in Los Angeles of thousands of musical people from all parts of the country at the first performance it is expected that "Fairyland" will be given for several weeks during the summer. As announced in MUSICAL AMERICA last week, Alfred Hertz will conduct the Parker opera.

The Opera Association is pledged to give the prize opera the best performance possible, which means an outlay now estimated at \$50,000. Los Angeles is well equipped to assist with talent in chorus and orchestras, as it has three orchestras of symphony proportions, seven in concert work, eleven chamber music organizations, seven vocal quartets, eight German singing societies, seventeen singing clubs and societies and eleven auditoriums suitable for musical productions.

### Famous Composers Participating

During the music festival of which "Fairyland" will be the climax, American music will be dominant. In the list of composers whose works will have place in the programs and who are expected to contribute toward the success of the festival are George W. Chadwick, Carl Busch, David Stanley Smith, Arthur Farwell, Henry Gilbert, Arne Oldberg, Charles Wakefield Cadman, Ernest R. Kroeger, Adolf M. Foerster, Frederick Preston Search, Joseph Henius, Harry Lott, Mabel Daniels, and others equally well known throughout the country.

In recognition of the activity of the American Opera Association in the permanent encouragement of American music and composers, the National Federation of Musical Clubs has agreed to hold its alternate biennial conventions in Los Angeles, the home of the association, so that every four years this California city will be the scene of a new American prize opera production and a mecca for the musical people of the country. It already has been called the Bay-reuth of America.

The 1915 General Committee on entertainment, organized for the purpose of properly greeting and making pleasant the stay of delegates to the thirty-three conventions that will meet in Los Angeles during exposition year will do all in its power to make successful the music festival in June and July. It seems peculiarly fitting that the premiere of "Fairyland" should be in this section at a time when the flowers will be at their zenith. The city and county of Los



California City's Committee on Entertainment Busily Preparing for Reception of Crowds Attending Performance of Parker-Hooker Work and Congress of Federated Clubs—American Works to Reign Supreme in Music Festival with Brilliant Floral Setting



Personages Prominently Connected with Presentation of the \$10,000 Prize Opera, "Fairyland," at Los Angeles, July 1, 1915.

Above, Left: F. W. Blanchard, President, American Opera Association. Right: Mrs. Julius Eugene Kinney, President, National Federation of Musical Clubs. Center: Horatio Parker, Composer of "Fairyland." Below, Left: Brian Hooker, Librettist of "Fairyland." Right: L. E. Behymer, Vice-president, American Opera Association

Angeles have spent thousands of dollars in beautifying with floral decorations for 1915, with the result that this section, already famed for its flowers, will be more resplendent than ever before in its history.

### Story of the Opera

"Fairyland" is an idyl, a story dealing with the relation of the realities and dreams of human existence. The soprano rôle is that of *Rosamund*, a novice, who from an abbey balcony beholds *King Auburn* (heroic tenor), riding across the valley and falls in love with him and with life.

The king, scorning a crown that has been too easily his, has started on a pilgrimage, leaving his throne not to his brother, *Corvain* (the bass rôle), but to the Abbess *Myriel* (mezzo-soprano). *Corvain* steals upon his brother kneeling before a shrine and strikes him down, leaving him for dead. *Auburn* reawakens among the fairies and Our Lady has become his lady, *Rosamund*. They are crowned King and Queen of Fairyland.

*Corvain* takes the kingdom by force

and disputes the claim of *Myriel*. Both take tribute from the people, who are grievously oppressed. *Rosamund*, fleeing from the Abbey, falls into the power of *Corvain*. *Auburn* returning to claim his kingdom is not recognized by his people, and *Rosamund* sees in him only the King of Fairyland. *Myriel* and *Corvain* quarrel over the possession of *Rosamund* as a fugitive and in the meantime *Auburn* interferes and proclaims himself king, invoking the magic power of the rose which he has brought from Fairyland.

*Rosamund*, because of her persistent belief in her fairy lover is to be burned at the stake by *Myriel*. The Abbess tries to make her repent and see the vision of

holiness rather than that of love, but she refuses.

Through their adversities *Rosamund* and *Auburn* come to recognize each other and then despite their dream and the fairy people. *Auburn*, single-handed, attacks *Corvain*, who has him seized and bound to the stake. In the last moment while the fagots are being kindled to burn *Auburn* and *Rosamund*, they hear the song of the peasants in the tavern and by that sound know that they are the people of the hills. The rose burns in *Auburn's* bosom and *Rosamund* sings the magic song of the rose.

Again the crowd of peasants rush in,

[Continued on next page]



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# LOS ANGELES EAGER FOR ADVENT OF PRIZE OPERA

[Continued from page 9]

transformed again into fairies. They seize upon and overpower *Corvain* and *Myriel* and *Auburn* and *Rosamund* are crowned in a world that is one with Fairyland.

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During March a nation-wide contest for musicians not over thirty years old and trained entirely in the United States is being held under the auspices of the students' department of the National Federation of Musical Clubs.

Each state vice-president of the federation is to select a jury consisting of five of the foremost musical representatives of her own state, who at an appointed time and place hear all contestants from that state.

The winners of these state contests (one vocalist, one pianist and one violinist in each state) will then be informed by the vice-president of the district to which their state belongs (eastern, middle, southern or western), where the ensuing district contest will be held, at which a district jury consisting of five representative musicians of that district will select the best vocalist, pianist and violinist—only one each from each of the four districts, making twelve winners in all.

These twelve winners of this district contest (to be held not later than May first), will represent the finest American musical training at the Federation Biennial concert which they are to give at Los Angeles, Cal., next June.

The committee in charge consists of Ernestine Schumann-Heink, Maud Powell, Fannie Bloomfield Zeisler, Ernest R. Kroeger, Herman Perlet and W. J. Henderson.

### Calendar of Events

The following will be the musical program at the Biennial Congress of the National Federation of Musical Clubs:

June 24, Music, Congress Program.  
June 25, Public School Music, given by pupils of the Los Angeles Schools, direction, Mrs. Gertrude Parsons.

June 26, Recital of American Songs, David Bispham; Composers' Orchestral Concert: Overture, "Prince Hal," David Stanley Smith, Composer, conducting; The Prize Symphony; Tone Poem for piano and orchestra, "The Mountain Vision," Arthur Farwell, Ethel Leginska, pianist, with composer con-

ducting; two movements from "Omar Suite," Arthur Foote, Mr. Tandler conducting; Comedy Overture on Negro themes, Henry Gilbert, Composer conducting.

June 27, American Music in all Church services, Sacred; Mass Meeting, Choral works, Addresses, George Andrews, Oberlin University, Chairman Sacred Music Department; organ recitals of American Music in churches and theaters.

June 28, Students' Contest Recital; Choral Concert Los Angeles Musicians, combined concert Lyric, Ellis and Orpheus clubs.

June 29, Recital by Pasquale Tallarico, at which he will play the MacDowell concerto with orchestra; Orchestral Concert: Rhapsody, Arne Oldberg, Composer conducting; Symphonic poem, "Aphrodite," George W.

Chadwick, Composer conducting; Concerto for piano and orchestra, Felix Borowski, Walter Spry, pianist, with Mr. Tandler conducting; Tone Poem, "Hiawatha," Carl Busch, Composer conducting; Group of Piano numbers, Variations on a Balkan Theme, Mrs. Beach; Romance in C Major, Louis V. Saar; Overture in Tarantelle style, Eric Delamarter, Mr. Tandler conducting.

June 30, Brahms Quintet Chamber Concert; "Congress" Chamber Music.

July 1, Premiere Production of Prize Opera, "Fairyland," by Horatio Parker and Brian Hooker.

July 2, Opera, "Fairyland."

July 3, Matinee, "Fairyland"; Musical pageant of bands, choruses, choirs, combined with electrical floral parade.

### Musician's Publicity Bureau Established

A new departure in the field of directing the careers of musical artists has been made by Charles Prescott Poore, who has established what will be known as a Musician's Publicity Bureau at 70 Fifth Avenue, New York. Mr. Poore, who has in the past been associated in an editorial capacity with the publishing houses of the Oliver Ditson Company in Boston and G. Schirmer, Inc., New York, will furnish artists for recitals in schools and colleges. The educational

idea is to be important in all the work he does, which will include Child Life in Song and Story, Old English and Irish Ballads, the development of Italian, German and French song, modern German *Lieder*, Negro Folk-Song and Legends, the History of Piano Music and the Works of Contemporary American Composers performed by the composers.

Preparations are being made at La Scala, Milan, for the premiere of Pizzetti's "Fedra."

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## CHRISTINE MILLER

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on the occasion of her appearance in Aeolian Hall, New York, Feb. 16, 1915, in a joint recital with George Hamlin, Tenor.

NEW YORK TIMES—"Her richness and power of voice adorned all these songs; and there was a special pleasure to be derived from her artistic phrasing and her exceptionally clear and finished diction."

NEW YORK PRESS—"Her sympathetic and finely resonant tones have considerable body and power. Miss Miller was at her best in Hugo Wolf's 'Bank des Paria', which she delivered with vocal power and dramatic emphasis."

NEW YORK TRIBUNE—"Miss Miller's voice, especially in her middle and lower registers, was vibrant, and she sang with feeling and with remarkably clear diction in her German songs."

NEW YORK HERALD—"She displayed a fine understanding of German lieder. Good diction and good expression of the underlying thought of the songs she presented were among the most noticeable features of her recital."

NEW YORK STAATS-ZEITUNG—"Her beautiful voice, which is sonorous in the lower register, and in the higher occasionally soft as velvet, is capable of great shading, and her art of singing shows much finesse. Miss Miller produces her tones in an exquisite manner, with beautiful legato and fine shades of nuance, and her diction is excellent. She has a very pronounced talent for the humorous. On the other hand, her sustained and dramatic interpretations produce a splendid effect. The large audience showed its keen pleasure in enthusiastic applause. (Translation.)

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## DUDLEY BUCK



## ECHOES OF MUSIC ABROAD

Mary Garden to Sing in London Under Henry Wood's Bâton This Spring—Statistics Prove Distress Caused by the War to Musicians in Belligerent Countries—Felix Weingartner Reproves Camille Saint-Saëns and Receives Characteristic Reply—Radical Changes Probable in Covent Garden's Répertoire for Next Grand Season—London's Professional Singers Number 1,300—Vienna Court Opera Singers Have Their Reduced Salaries Increased—"A School of Vocal Art Unequalled by the Richest Inspiration of Any Other Age or Nation," the World's Musical Debt to Belgium—Special Opera Performances for German Soldiers at Lille—A New Choral Work by Max Bruch

MARY GARDEN is soon to make her reappearance in London. It is a long time since she made a professional visit to England and sang for Queen Alexandra, and on this occasion she will not be heard under the most advantageous conditions, as it is as a concert soloist that she is to be re-introduced to the London public. Isidore de Lara has arranged to give three special orchestral concerts of British music during the Spring, and it is at the first of these, to be held on April 27, that the Scottish-American prima donna is to be an assisting artist. Sir Henry J. Wood will conduct the concert.

Isidore de Lara has been much in the public eye in England this Winter through his active work in connection with the series of War Emergency Concerts he and Miss Asquith launched to provide concert artists with paid engagements. The series was begun early in November and the other day the record of giving 100 of these concerts was reached.

FIGURES tell the tale of the distress the war has caused to members of the musical profession in the belligerent countries. Whether it has become more or less acute since the early days of the conflict it is difficult to judge, but on September 1 nearly eighty-nine per cent. of the members of the German Musicians' Union who were not mobilized were out of employment. This union does not include members of military bands.

The total membership of the union is 2,086. Of these, according to figures now published and quoted in *Musical News*, 370 were mobilized, and of the remaining 1,716 only nineteen were employed, leaving 1,517 unemployed.

In London Mathilde Verne, who is the president of the Women Musicians' Employment Fund, formed for the purpose of alleviating cases of distress, reports the case of a woman teacher of the piano whose normal income from her teaching is about \$2,250 a year, who has earned only \$15 since July.

FELIX WEINGARTNER has sent Camille Saint-Saëns a letter of remonstrance against the venerable French composer's outburst to the effect that it would be long ere Wagner's works could be given again in France, as French ears would hear in the music the echoes of cruelties to women and children and of shells aimed at cathedrals. In his letter Weingartner says:

"I hope that your article was only a joke, and that you never said such incredible words. I give you my word, that that hope is my only reason for doing you the honor of writing to you and giving you an opportunity of clearing yourself. If you really did write that article the only thing that remains for the musical world is to regret deeply that a genius who ought to be at its head has lost his own head."

By way of acknowledgment of the rebuke Dr. Saint-Saëns has sent the German conductor his visiting card, with the words: "I might have answered you if you had not signed the manifesto that all the world knows."

SHOULD Covent Garden not reopen this Spring for its annual "grand season"—and it now seems highly improbable that it will—London is not

likely to be left entirely without opera. To the rumors that Thomas Beecham has a project up his sleeve for arranging a season on a not too pretentious basis is now added the suggestion that Charles Manners may give a season in the English metropolis at the close of his tour of the Provinces.



Music in the German Army

Photo by Underwood & Underwood

The scene reproduced above shows one of the many bands in the German army participating in a religious service held by the troops near Soissons recently.

The Moody-Manners Company's recent season of eight weeks in Liverpool met with such success that Director Manners—one of the isolated few opera promoters that have solved the problem of making opera pay—has arranged to give a ten weeks' season in the same city next Winter. All his performances are given in English.

If Covent Garden should have its regular season, a necessarily curtailed one, this year, its répertoire would doubtless undergo radical changes. If all German works, and especially the moderns, were banned, that would remove Wagner, Strauss and Humperdinck from consideration. Then both Puccini and Leoncavallo having fallen into disfavor in Paris through their efforts to keep outside the neutrality fence, it is not altogether out of the question that they might be considered ineligible in London also. This, though, would seem an extreme measure, in view of the fact that Puccini as a magnet is an essential part of the Covent Garden financial backbone.

In any case, however, the result would be, undoubtedly, that greater attention than usual would be given to the French school, also to the Russian School, while English composers might get an opportunity for a hearing not otherwise available. Delius, Ethel Smyth and G. H. Clutsam, for instance, have operas other lands have deemed worthy of consideration.

On the other hand, it has been suggested that no objection could be raised to Wagner if his works were sung in English, and it is pointed out that there are not lacking English and American

artists capable of doing full justice to the Wagnerian rôles. "For my part," observes a writer in a London Sunday paper, "I know of no better exponents to-day of *Fricka Waltraute*, *Erda* and *Brangäne* than Mme. Kirkby Lunn, of *Isolde* than Edyth Walker, of *Sieglinde* than Saltzmann-Stevens, of *Tristan* and

richest inspiration of any other age or of any other nation," and that, moreover, "while secular music owes so much to those great Belgians of five or six centuries ago, the debt of sacred music is scarcely less."

"One may take a map of Belgium," he continues, "and score it, from the frontier to the sea, with names of enduring significance to every musician and lover of music. Casting the fetters of chronology aside, let me make such a map in this wise. At Termonde in East Flanders was born, somewhere about the year 1415, that Johannes Ockeghem—or more commonly, Ockenheim—who has been accounted the founder of the great Flemish school which first developed counterpoint and harmony. At Mons—historic to-day in a military sense as the first point of contact between the British and German armies—was born the great Orlando di Lasso and also Philip of Mons.

"To Bruges belonged Adrian Willaert, a fifteenth century madrigalist of renown; and to Mechlin that other great maker of madrigals, Ciprian di Rose. To Brabant belonged Johan de Tintoris; and to Oudenarde, Van der Straeten, the Burney of Belgian music. To Mechlin, and later to Louvain, belonged also the family of Van der Gheyn, the famous *carilloneurs*, who were pre-eminent in a form of music-making almost peculiar to Belgium."

Enlarging upon these names, the writer notes that Johannes Ockenheim was the great fifteenth century master around whom gathered a brilliant cluster of pupils who were destined to carry the Flemish traditions and the Flemish influence through all Europe. Himself a member of the college of singers attached to Antwerp Cathedral, Ockenheim became a teacher of considerable renown; and although his fame was eclipsed by that of his distinguished pupils—notable among them the accomplished Josquin des Prés—he has a claim to immortality as the "founder" (as Kiesewetter, the historian, asserted) "of all schools, from his own to the present age."

"Josquin des Prés, according to another well-versed authority, had risen to such eminence in the art as to be the idol of all Europe in the day that just preceded the era of Palestrina. Dr. Burney—who traveled so far and worked so laboriously to collect the materials for his *History of Music*—styled Josquin des Prés the 'father of modern harmony.' Some of the great Belgian's masses in manuscript are still preserved among the treasures of the Vatican library."

"To the same period belongs Jacob Hobrecht, another famous Flemish musician, from whom it is said that Erasmus as a choir boy learned music. Hobrecht appears to have been associated with Josquin des Prés and with Alexander Agricola at the Florentine court in the days of Lorenzo the Magnificent. But the last decade of the fifteenth century found him at Antwerp, then the metropolis of music in western Europe, as chapel-master of the glorious cathedral, whose singing men numbered no less than seventy voices, in addition to the boy choristers."

"Of all these names, perhaps the most familiar to the average musician of the present day is that of Orlando di Lasso, that master of church music who was only surpassed by the great Palestrina himself. Amazingly prolific as a composer, he has no fewer than 50 masses, 230 madrigals, 300-odd chansons and 1200 sacred motets attributed to his zeal for work. One of the gems of this collection is, of course, the 'Madonna me Pieta.' Di Lasso's fine *Te Deum* was written for the marriage of the Princess Renata of old Lorraine."

"Hardly less fertile was Philip of Mons, whose thirty books of madrigals are among the most notable monuments of mediæval Flemish music. Another great maker of madrigals was Jacob Arcadelt, who has been regarded as the founder of the Venetian school. And yet another distinguished musician of old

[Continued on next page]

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CALLING attention to what the world owes to Belgium for what it has done in the making of music, a writer in *Musical Opinion* makes comment that "the great Flemish madrigal makers gave the rest of the world a new understanding of polyphony, and with it a school of vocal art unequalled by the



## ECHOES OF MUSIC ABROAD

[Continued from page 11]

Flanders was Jacques Clement, who, not to be confused with the Pontiff, Clement the Sixth, was commonly known as 'Clemens non Papa.' Nearly a hundred motets, typical of the time, are attributed to this prolific composer."

\* \* \*

GERMAN soldiers in Northern France recently had a fortnight of opera and drama provided for them in Lille by the forces of the Nuremberg Municipal Theater at the instigation of the Crown Prince of Bavaria, to whose corps of health officers in the field Aloys Pennarini, the director of the Nuremberg in-

stitution, has belonged for the past three months. Pennarini is a former Wagnerian tenor of considerable repute in Germany, particularly in Hamburg, where he was located for many years. He himself took part in the Lille performances. Recently he was awarded the Iron Cross.

\* \* \*

INSPIRED by the spirit of the times, Max Bruch has composed a new choral work, entitled, "Heldenfeier." Written for mixed chorus and orchestra, it bears the opus number 88a. The poem is from the pen of the composer's daughter, Margarethe Bruch.

J. L. H.

WICHITA'S ADVANCE  
ON MUSICAL LINES

Another Local Symphony Season  
Assured—Miss Goodson as  
Soloist

WICHITA, KAN., March 13.—The Wichita slogan of "Watch Wichita Win" includes things musical. An element of musical progress in Wichita is the Symphony Orchestra, which is composed of fifty professional musicians, all the parts being remarkably well balanced. The orchestra is conducted by Theodore Lindberg, and on March 7 it produced an exceptionally interesting program, Schubert's "Unfinished" Symphony and Grieg's Concerto being among the numbers. There is much praise for the orchestra and conductor, who in two seasons have accomplished such results.

The soloist for the last program of this season was Katherine Goodson, the English pianist. It was her first visit to Wichita, and Wichita is enthusiastic about her. The New Crawford Theater was packed. Her program was well chosen and well received. She was compelled to answer to six encores for each part. The "March Wind" by MacDowell, Minute Valse by Chopin, and Liszt's Hungarian Rhapsody No. 2 were some of the numbers given.

Wichita is to have a third season of the Symphony, and expects to make it permanent, proving to the world at large that a Kansas town of 60,000 can do things musically. The success of the orchestra is due to the management of Iris Pendelton, the young impresario. There are no single admission tickets sold, all tickets being subscribed for in advance for the entire season. Maud Powell, Andree Sarto, Walter Wheatley, Mildred Potter, Louise Llewellyn and Louise Jansen-Wylie are among the artists who have appeared with the orchestra.

Otto L. Fischer and Harry Evans, members of the faculty of the Wichita College of Music, gave a successful concert at Enid, Okla., in February.

The Wichita Musicians' Club has decided to have a Spring Festival with

contests and the Damrosch Orchestra, April 29 and 30. Contesting visiting choruses from all over the State will be here. Prizes amounting to \$1,000 are to be distributed for violin, piano and vocal solos and chorus.

Lucius Ades has brought the following well-known artists here this season: Harold Bauer, Francis Ingram, and Scotti.

Archibald Olmstead, director of the Winfield Conservatory of Music, was in Wichita with a number of his piano pupils to hear Katharine Goodson.

Fanchion Easter, a former Kansas girl, who is a pupil of Rafael Navas, the Spanish concert pianist, has been booked for an extended Eastern trip this Spring, and has been spoken of by the managers as a young Teresa Carreno. Her entire education in music has been received in this country, again supporting Mr. Freund's theory, "Study in America."

KATHARINA ELLIOTT.

Philip Spooner, Frank Bibb and Other  
Artists in Benefit

A musical and dramatic entertainment for the benefit of the Little Mothers' Aid Association, was given in the Astor Gallery at the Waldorf-Astoria, New York, on March 15. Among the artists partaking were Philip Spooner, tenor; Frank Bibb, pianist; Edith Gibson, soprano, and Lucile Saunders, contralto. Robert Whitworth gave a reading from Kipling's "Barrack Room Ballads" and Maud Cooling pleased her audience with several clever recitations and imitations. Mr. Bibb played Ravel's "Jeux d'eau" and a Bach Overture, with an agreeable understanding and splendid technique. Miss Saunders sang two groups of contralto songs with pleasing interpretation. Among Miss Gibson's offerings Leoni's "The Leaves and the Wind" was markedly successful. Philip Spooner, tenor, displayed a charming voice, singing his program, which included Leoncavallo's "Mattinata" and the "Le Rêve" aria from Massenet's "Manon," with well controlled fervor.

A. S.

Chapter of Organists' Guild Installed at  
Topeka, Kan.

TOPEKA, KAN., March 9.—A Kansas chapter of the American Guild of Organists was installed recently at Topeka by J. Warren Andrews, warden of the guild, who came from New York for

the purpose. Twenty members were enrolled and the following officers appointed by Mr. Andrews: Dean, C. S. Skilton, of Lawrence; subdean, H. E. Whitehouse, of Topeka; secretary, Mrs. Olin Bell, of Lawrence; treasurer, D. A. Hirschler of Emporia; librarian, Mrs. Paul Utt, of Salina; auditors, R. H. Brown and Miss Edna Baird, of Manhattan; executive committee, H. E. Dox, F. A. G. O., of Highland; A. O. Anderson, of Hutchison; Jennie Blinn, of Topeka.

Laurie Merrill, Violinist, Wins Favor in  
Private New York Recital

Laurie Merrill, the young American violinist, gave a recital on Thursday evening, March 11, assisted by Lucile Folsom, harpist, at the home of Jules Turcas, the French painter, in New York, before an invited audience. She was heard in Sarasate's "Zigeunerweisen," Cottenet's "Chanson Meditation," Kriens's "Villanelle" and "Chanson Marie Antoinette," and pieces by Beethoven, Sammartini and Dvorak. Her playing was admirable, for she has a good tone, a capable technique and a musicianly style. Much approval was expressed for her playing. Lillian Jackson was her able accompanist. Miss Folsom won favor for her brilliant playing of a Mazurka by Schuecker and Haselmans's Prelude and Lamento.

Beethoven and Borwick as Two "B's"  
in Damrosch Brooklyn Concert

To be added to the summary of Brooklyn's fine musical events of the season is the fourth concert of the master-composer series by the New York Symphony Orchestra at the Academy of Music on March 9. The compositions of Beethoven were heard to great advantage. The orchestra, under Walter Damrosch, was a complete vehicle for the expression of the works, and the interpretations of the English pianist, Leonard Borwick, re-

flected the touch of the master student and artist. The reading of the Seventh Symphony breathed the spirit of the composer throughout, and the infrequently heard ballet music from "Prometheus" was much relished. Mr. Borwick played two concertos, in C Minor and G, each with a degree of artistry that called for the highest praise.

G. C. T.

French Singers on Ship Taken by the  
"Eitel Friedrich"

Among the passengers on the French liner *Florida*, when that vessel was captured by the *Prinz Eitel Friedrich* off the coast of Brazil on February 19 were two opera singers, Jeanne Marny, mezzo-soprano, of the Paris Opéra Comique, and Marinette Tvetty, soprano. They arrived in New York this week from Newport News, where the *Eitel Friedrich* is in dry-dock. The two were on their way to join the stock opera company at the San Marco Theater, Buenos Ayres.

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HELEN L. CRAMM.

Haverhill, Mass., March 13, 1915.

Charles Albert Baker, pianist, has been engaged by the Columbia Phonograph Company to make a series of records with Pablo Casals, the noted cellist. He has also been engaged to play the piano part in the New York Oratorio Society's performance of "La Vita Nuova" of Wolf-Ferrari.

The Globe  
AND GLOBE  
Advertiser

MONDAY, MARCH 15, 1915

Second Recital of Mark Hambourg Draws  
Large Audience

In these days of pianolism, when the most skilful artist of the piano fraternity has been outwitted by mechanism, the lover of piano playing naturally turns to the one school which no inventive genius can ever rival—namely, to the romantic school. To few of the well-known pianists has the gift of "temperament" been given, hence we love those few all the more and worship at their shrine. Mark Hambourg is one of those few, and in his second recital at Aeolian Hall he fully sustained his claim to the front bench of great pianists; nay, he even enhanced his reputation. He has not only impeccable technique, but a very beautiful and mellow tone, and he sends out at times electric sparks which make his listeners quiver. Besides, Hambourg has many advantages. He has traveled much and enlarged his ideas; he has imbibed the inspiring influences of southern and antipodean skies, and he has the virility of the prime of life. Thus he comes to us full of artistic vigor and with an equipment which establishes his claim as one of the chosen few.

He laid out a great program, a Beethoven sonata, a ballade by Grieg, a group of nine Chopin compositions, new prelude and fugue by Clarence Lucas, and arrangements—or as they styled them on the program paraphrases—on the Prelied from "The Meistersinger," "The Venusberg," and Eugen Onegin. In addition to this he played seven encores. What he did with the Brahms variations and the Polonaise in A flat by Chopin was simply marvelous, and withal there was marked intellectual and convincing interpretation. The speed in which he took the left-hand passages of the Polonaise would beat any pianola record. The large audience did not fail to bestow upon the artist unmistakable signs of approval and sympathy, and insisted on many encores. In conclusion it must be stated that Hambourg had much help from

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## BANGOR CONCERT OF UNUSUAL CHARM

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BANGOR, ME., March 12.—One of the finest concerts ever given in this city was that of Wednesday evening in City Hall, when before a large and most enthusiastic audience that nearly filled the auditorium Director William R. Chapman, of New York, conductor of the Maine Music Festival, presented in concert Nina Morgana, the wonderful little coloratura soprano of American birth and Sicilian parentage; Florence Hardeman, the young American violinist, and Charles Floyd, lyric tenor of New York. Mr. Chapman was the efficient accompanist, doing excellent work at the piano, although he was suffering considerably in the use of one of his thumbs, which made playing difficult.

The artists were "all-American," as were most of the songs. The excellent program was composed of arias and duets from "Martha," "La Sonnambula" and "Rigoletto," ballads and songs by modern American and English composers, and violin numbers. The honors of the evening were about equally divided between Nina Morgana and Florence Hardeman.

Miss Morgana, whose dainty charm and sweet, birdlike and sympathetic tones so won the hearts of all who heard her at the last festival, needed no introduction, and was greeted by a storm of applause. Especially fine was her singing of the cavatina from "La Sonnambula" and Gounod's "Mireille" waltz. Miss Hardeman plays with a full, round tone of much color, displaying versatility and much dexterity in the use of her bow. Her delicacy of touch was well brought out in her charming interpretation of Schubert's "The Bee," and broad musicianship and brilliant technique were displayed in Kreisler's "Tambourin Chinois," Raff's Cavatina and Kramer's "Chant Nègre." She is, in fact, one of the finest violinists that has ever visited this city and a brilliant future is looked forward to for her.

The audience listened with much pleasure to the songs sung by Charles Floyd. He has a voice of much richness and purity and sings with clear enunciation, and although hampered by a cold was able in a large measure to overcome this obstacle.

Mr. Chapman in a short address made a strong appeal for support in placing



Reading from the Top, Florence Hardeman, Violinist; Nina Morgana, Soprano, and Charles Floyd, Tenor

the Maine Music Festival on a strong financial basis.

The Maine tour of Director Chapman and his artists, for the benefit of local choruses throughout the State, has everywhere met with unbounded success. The tour is to close at Buffalo. J. L. B.

## National Opera Company of Canada Goes Into Bankruptcy

The National Grand Opera Company of Canada went into bankruptcy in Chicago on March 15, according to dispatches from that city. The Canadian organization thus shares the fate of the Chicago Grand Opera Company, which became bankrupt two weeks previously. Financial disaster overtook the National company in Denver last spring during a tour of the same Western territory in which the Chicago company lost so heavily. The Canadian company was organized in Montreal by Max Rabinoff, of New York, in the fall of 1913, and later placed on a new financial basis by Dun-

stan Collins and Jesse E. Baker, of Chicago. Unexpired contracts with the company were held, among others, by Leo Slezak, tenor; Giuseppe Seguna, baritone, and Giuseppe Gaudenzi, tenor.

## An Inspiration to Musicians

To the Editor of MUSICAL AMERICA:

Enclosed please find money order for my seventh subscription to MUSICAL AMERICA, which is a joy to the public and an inspiration to musicians.

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Grand Rapids, Mich., March 13, 1915.

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## GROWING PUBLIC FOR LEGINSKA'S PIANISM

Carnegie Hall Well-Nigh Filled  
for Her Second Recital of  
New York Season

Those who had not closely followed the fortunes of Ethel Leginska during the past two seasons might have been surprised to observe the magnitude of the pianist's audience at her recital of March 19 in Carnegie Hall, New York. Here was a young English artist who had quietly taken up her residence among us some seasons ago and had pursued her career unostentatiously and without the blaring trumpeting of triumphs won abroad. Her recitals had been attracting a constantly growing public and her appearances this season with the Damroch orchestra had shown her to be a pianist of unusual gifts. At length in this, her second New York recital of a season remarkable for the invasion of foreign pianists, she attracted to Carnegie Hall an audience which well-nigh filled that big auditorium.

Further, this audience, which was of considerable distinction, gave her a lavish outpouring of applause throughout her program, and at the close there was a rush of enthusiasts to the edge of the platform and an effusive call for encores, satisfied with the Chopin "Butterfly" Etude and the D flat (Raindrop) Prelude. In the only intermission of the program the pianist added the Chopin E Major Etude.

Reasons for Miss Leginska's rapid creation of an eager following were amply provided by her performance, in which she showed her faculty for "giving something" to her hearers—a gift of

music in which they saw real beauty; in fact, it was music making such as might be calculated to make many of her hearers new admirers of piano playing. Probably she gave the keenest enjoyment with the crisp clarity and pearly tone of her set of old pieces, with especial favor for "Le Coucou" of Daquin. Borodine's "Au couvent," sharply outlined, provided a more modern touch in this group. Her incisive technical brilliance in Rubinstein's E Flat Etude and Liszt's Eighth Rhapsodie was warmly recognized. Miss Leginska is to be commended for performing such a notable American work as MacDowell's "Keltic" Sonata. Whether or not her interpretations of this work and of the Schumann G Minor Sonata found universal approval, it is certain that her decidedly individual performance of these were remarkably vital. K. S. C.

### New States Added to Territory of Helen Ware's Tour

To the many states covered in her former tours, Helen Ware, the violinist, has now added new territory in Indiana, Kansas and Colorado. Her tour will last from the beginning of March until the end of April, and will be followed by a number of concerts in Michigan and Wisconsin. On her Spring Tour Miss Ware will appear as soloist with the Indianapolis Symphony Orchestra, also at numerous universities and music clubs in her interesting Hungarian and Slav recitals.

### Sioux Falls Triumph for Evan Williams

SIoux FALLS, S. D., March 17.—The immense audience which assembled at City Temple last night gave Evan Williams an ovation. His magnificent tenor thrilled his hearers from the first to the last number on the program. Each song was exquisitely sung. There is no praise too great to do justice to Mr. Williams's abilities. J. D. F.

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# THE THREE CAMPS

Servers, Conservers, and the Camp of Antichrist—Musical Parties of Today—The City Divided Into Three—The Time of the End—Principles at Grips

By ARTHUR FARWELL

PROBABLY no less world-sweeping an event than the present war could drive the individual to discover, and at last to express, what he really believes. The accomplishment of such a thing may in fact be thought of as being intimately bound up with the deepest purposes of the war. Already the leaders of thought and belief are putting themselves on record on every hand, and individuals everywhere are taking note, and, what is of more importance, are, with respect to the principles involved, taking sides. Whether we know it or not, whether we wish it or not, the affairs of the time are carrying us, as individuals, more rapidly than ever before upon certain of the major issues and decisions of life. Silently and swiftly at work behind the confusing kaleidoscope of the visible world, below the dizzying surface-play of things and ideas, are the few simple principles from which all external actions and events must derive their final character. Principles are the working arms, so to speak, of universal laws; by them those laws come at last to material manifestation and fulfillment. And the chief law of principles, themselves, is that they must necessarily work themselves out to their material conclusions in time and space. What we have particularly to note today is that certain major principles underlying the development of life are now rapidly approaching such a conclusion of their working out. So broad are these principles, so coextensive with our entire civilization and so wholly representative of the era in which we have been living, that their culminating manifestation may well be seriously regarded, as it has been, as the "latter days" and the "time of the end," so frequently and specifically referred to in the Scriptures; which, it is to be understood, refers to the end of a particular era or age, and has no reference to any fancied "end of the world." There is much definite evidence going to corroborate this supposition, which lack of space does not permit considering here.

## Art and Life

For those of us who are interested in matters of music or any art, it is necessary, above all, to realize that these affairs are a mere subsidiary department of life itself, indissolubly a part of it, and that whatever affects the condition and destiny of human life as a whole must carry the issues of all art with it. In other words, it is futile to consider art issues independently; that is, apart from the issues of life, upon which they stand as upon a foundation. But what of the nature of that foundation itself—our life and our world? We find it to be, in some

mysterious way, the theater of the working out of certain principles, certain fixed universal laws, things wholly invisible, and utterly beyond our making or altering or stopping in their action. Our world, with all that is upon it, is thus like a great raft floating upon an invisible sea, the tides and currents of which we may perhaps learn to conform to and profit by, but which are wholly beyond our power of stopping or controlling. Not to perceive this fact, and to take the raft itself to be the solid foundation of all things, is to be a "materialist." To perceive it, on the other hand, and to understand something of the laws of the invisible ocean and the relation of the raft to it, depends upon the possession of a greater or less degree of the faculty called spiritual perception. At most it is called something else only by those who do not attribute existence to God.

Now it is plain that the whole "world of art" is merely one of the many things upon this raft. If, then, the world of art be moved only with reference to the things upon the raft, it is by no means certain that it is being moved in the direction of actual progress; for while the artist is leading art in a direction which he fancies is progress, the ocean may be moving the entire raft in precisely the opposite direction. In that case all that he does is worthless in the end. So long as the raft, that is to say, life and the world, does not feel in any compelling way the motion and direction which the ocean is giving to it, it does not seem particularly to matter. But when it does feel it, when the great trend becomes apparent, and many upon the raft perceive it to be moving rapidly upon a dangerous shore, no man whose eyes are in any degree opened to the situation will be so foolish as to guide his activity directly against or oblique to the ocean currents that will carry him safely into harbor. The impending crisis will drive those who see clearly, those who see dimly and those who do not see at all, more strongly and finally upon their different convictions, and several distinct camps, with differing or opposing beliefs and purposes, will be established. And now, as at no time in the memory of man, and few times in the memory of history, does the world feel such a drift and the immanence of such a crisis.

## Principles of Present Struggle

What are the principles which are at work in this final struggle which portends the end of one age of the world's life and the beginning of another? What are the principles destined to prevail, and what is it that opposes them, and which must be crushed? Why have the nations of Europe come to grips at last, with a spread of the conflict threatening? The principle most powerfully at work is that one fundamentally implanted in the spirit of man, by which he may become all that man may become—the principle of liberty, of emancipation from the age-long weight and hindrance of despotism, of materialism and militarism, that he may fulfil his development in freedom, in the love of God and man, according to the light of his highest vision. But that vision is one of slow growth in a dark world. It is not shared by all men. Many are blind to it, or apathetic, or inimical. Many seek power and dominion for

self or nation, at any cost to other selves and nations. So fully have these different points of view become confirmed, and promulgated, and so impossible is it that they can exist any longer side by side, that the hour of inevitable conflict of the principles at work has at last been reached. Either light or darkness must prevail.

## The Three Divisions

When we discover the camps into which the different parties to this conflict of principles fall, we shall find them to be three in number, and a simple parallel will show the same principles that are working themselves out in life to be working themselves out also in our world of music. The first division is made up of those who are wholly affirmative in vision and outlook, and are working with perfect confidence and faith to establish the principles which must bring in the New Age. They believe in the Living God, and in Divine revelation and its promises of the fulfillment of the life and joy of man, especially as given in its highest aspect, as the message of Christ. They believe in this not for themselves alone, but for all, even for those who may at present be their enemies. Their work is for mankind. They do not disavow reason, but place head in its proper relation to heart. They are not concerned so much to preserve the existing form of civilization, however greatly they may revere the achievements of the past, as to establish the new. Their chief aim is to do all in their power to help establish the Kingdom of God on earth, and in this capacity their principal function is to serve.

After this camp there is that of those who have no such affirmation of faith and vision as animates the first, and who, while not necessarily lacking in qualities of heart, lean more heavily upon the mind. Their concern is mainly with the achievements and types of achievement, of the civilization of the age now reaching its conclusion. Having no particular vision or faith concerning a new age embodying a new fulfillment of spiritual principles, their chief effort, as apostles of materialistic culture, is to preserve the civilization of the old. They incline toward aristocracy, social and intellectual, and failing to see deeply enough into spiritual principles and their operation, or even to accord them their true place in the evolution of life, they have no natural sympathy with the establishment of a new order on a spiritual basis. They are of eminent intellectual respectability, and their function is to conserve.

Finally there is the camp of those whose principles are the exact negation of those of the first camp. The archetype of this division is he who in the words of the Apostle Paul "opposeth and exalteth himself above all that is called God." So that he as God sitteth in the temple of God." This is the spirit of Antichrist, as exemplified in the man who, by a supreme effort of ambition, seizes upon every aspect of intellectual and psychic power at his command to confound the people and make them accept him for God. His religion is the power of self, and for self he seeks dominion. All circumstance of world-confusion he seeks only to turn to his own account.

Thus is the "great city divided into three parts," and a little examination will show us that the same principles which are working out in life generally are also working out in life's reflection, art. In the sphere of music, the following suggestions, though necessarily brief and fragmentary, will serve to show the "three parts" into which the "city is divided," and their exact correspondence with the three divisions of the "great city" of life.

## Musical Correspondences

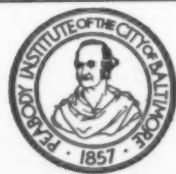
The first is the camp of the Servers. With these, music is held as a divine gift, not merely to be cherished in a narrow sphere, as an aspect of refined culture, but to be given out to all men for their joy and upliftment. They are less greatly concerned with the traditions of music than with the spirit of it in the present, and its availability for humanity. They revere the masters, and would have all do so, but they also know

that the necessary musical messages of to-day cannot always be carried in the vehicle of the older forms and institutions. They value technic in proportion to its applicability to the human purposes of music for which they labor. They believe in a New Age for music, where it shall stand in a truer and wider relation to human life as a whole, and where its powers shall be broadly unfolded as never before. They believe in music as a power toward the establishment of the Kingdom of God on earth, and their chief aim is to serve in so using that power.

The second division is the camp of the Conservers. These are they who hold no such conception of the relation of music to humanity, and for whom music is simply an art, considered solely as an aspect of culture. As such, it may have the greatest beauty or dignity, but it is to be cultivated for the sake of itself, for the preservation of the art alone, however few there may be so to cherish it. The position of the followers of this camp is aristocratic and academic, and they are not found co-operating with contemporary movements for the popular extension of music's influence. They guard with great zeal the traditions of the past, and lay especial stress on technic and technical perfection for its own sake. Music has great worth to them, but as they have no new—and especially no inspiring and joyous—creative outlook upon the future (despite the choice of the "Outlook" by some of the able leaders of this camp for their most recent utterances), they expend their efforts in defending the integrity of the traditions, precedents and viewpoints of the past, even when the sky is falling about their heads and a new earth is arising under their feet. In the upheaval of life about them they see not the signs of the new order, but merely the destruction of the old, and in struggling to keep the old régime from falling down, they waste the strength that might be applied to the upbuilding of the new.

The third division is the camp of Antichrist in music. The prophecies concerning Antichrist describe him first as one who exalts himself above the Holy of Holies, and second as one who startles and deceives people into the worship of himself by means of extraordinary phenomena, signs and wonders. It would be difficult to find a better description than this of a spirit that has multiplied greatly in the musical world of late. We see about us the spectacle of men who, to call attention to themselves, daily outdo each other in forcing the divinely given medium of tone into the most sensational and staggering forms and combinations. Very recently one of the most violent of these presented some of his most frightful cacophonies to an audience, largely composed of followers of his camp, in New York City, and in a speech swept the works of the greatest composers of the past into the limbo of nothingness in favor of his offerings, saying that he "pitied" those who could not appreciate what they represented. Withdrawn utterly from the living human movements of the time, the musicians of the camp of Antichrist would pretend to show the dawn of the new day, whereas in truth they show only the baleful fen-fires of the blackest night of the soul—the prelude to destruction.

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## ABILITY TO DEMONSTRATE A "SINE QUA NON" FOR TEACHERS

**Mr. Stahlschmidt Has No Faith  
in Instructors Who Cannot  
Illustrate Methods**

THAT a teacher above all must be versatile whether he teach singing or piano; that he should be not only an analytical critic of what he teaches, but should be pre-eminently illustrative—these are the opinions of Arthur Edward Stahlschmidt, the New York teacher of singing.

"While I believe in exceptions to almost any rule," said Mr. Stahlschmidt, "I really have little faith in the average vocal teacher who cannot demonstrate or illustrate his meaning. The teaching of singing is such an elusive art, anyway, that even when demonstrated it is difficult to grasp."

Mr. Stahlschmidt, who has recently delivered several highly intelligent and interesting lectures, using mainly for his topic, "The Psychology of the Old Italian School," views with understanding the enlightenment of the vocal world, as set forth by the old Italian masters.

"The old Italians taught from the view of apperception—that is, conscious perception. They believed in training the imagination, not the muscles; consequently they had no muscular effort, no physical sense of singing."

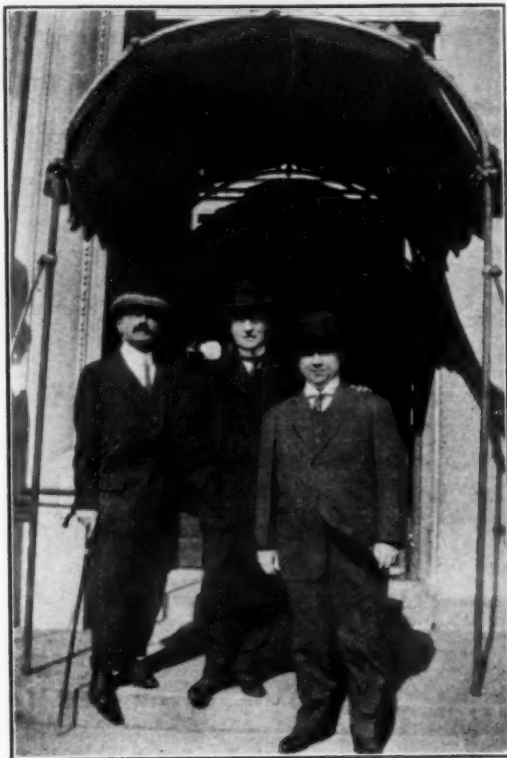
"Nature has endowed us for our various purposes with various senses. Sometimes these senses may be used collectively. Take, for instance, a man at a fire. He sees the flame and hears it roaring; he smells and tastes the smoke that permeates the atmosphere and the heat affects his sense of feeling, of touch. His mind becomes alert to the danger and he calls forth the resources of his imagination to invent a successful method of combating it. He brings into play the creative senses of his inner being, and in response to the message of the mind the potential energy of the body becomes vitalized into kinetic energy of motion, and the power of the intellectual man is brought out to subdue the energies of Nature. I use this example to illustrate the two divisions of senses."

"First, the perceptive; light, hearing, taste, smell and touch, informing the mind of the relationship of the external to itself, bringing to it the power of analysis."

"Secondly, the conceptive; the intelligence conveyed to the imagination; the measurement of movement, of gravitation, force, power. The expression of balanced control in co-ordinated muscle movement, in creative impulse through the inner, semi-circular canal sense, the power of synthesis."

"To control this system intelligently at the brain link, means the control of the power of accomplishing the intent or purpose of the conception and the translation of it into creative action."

"In treating the imagination as a big factor in singing one should realize quickly that the eye as well as the ear



Arthur Edward Stahlschmidt (Center),  
New York Vocal Teacher, with  
O'Brien Butler (Left) and John Finnegan

plays a tremendous part. The eyes are important in singing. The success of a singer's interpretations should partly lie in the vivid mental impression of pictures. That is, one can't sing well of a spring day unless one has seen a spring day. Therefore co-ordination of the eye and ear are absolutely necessary for artistic interpretation.

"I think that the studio should be a place for serious work, not a place for afternoon pink teas, as so many seem to make it. Pink teas are undoubtedly good for business, if one cares to get business in that manner; but I think that the best atmosphere that a studio can have is an air of busy students, men and women who are doing something with the knowledge they gain."

"Registration of music teachers? I really don't see how it will affect the standard of teaching, how it can to any great extent accomplish reform, because hardly two vocal teachers will agree entirely. A teacher should be so versatile, should know thoroughly so many things—anatomy, psychology, etcetera; I for one can't really see how registration will work out. At least it can do no harm, and, like many things, possibly holds much hidden goods."

AVERY STRAKOSCH.

### DENVER "ELIJAH" ABLY SUNG

Houseley Conducts Stirring Performance  
—Wilcox in Title Role

DENVER, March 10.—An audience which filled the large cathedral of St. John's assembled last evening to hear Mendelssohn's "Elijah." For the first time in ten years this great work was interpreted for a Denver audience and the spirit in which it was sung made the occasion one to be remembered. Henry Houseley, the able organist and choir-master of St. John's Cathedral, conducted the performance, his forces including a string orchestra, organ and a chorus of one hundred and fifty voices. The solo parts were sung by Mme. Schönberg, soprano; Robert H. Edwards, tenor, and John C. Wilcox, baritone.

The rôle of *Elijah*, sung by Mr. Wilcox, received an interpretation full of dignity and simplicity, in complete accord with the deep religious sentiment of the composition. Mr. Wilcox's singing of the recitatives was most impressive,

and the beautiful solos, "Lord God of Abraham" and "It Is Enough" filled his hearers with genuine emotion. Especially in the latter air were the smoothness and beauty of his tone noticeable, as well as his perfect control. Mme. Schönberg's beautiful voice did not show to best advantage. Mr. Edwards sang with fine expression, evincing a sincere devotional attitude towards the music. Unfortunately his enunciation was not flawless.

Mr. Houseley is well known for his ability in training large choruses and the dramatic fervor displayed in the singing of "Baal, We Cry to Thee" and "The Fire Descends" made these two numbers especially effective. C. H.

### SUMMER COURSES AT THE AMERICAN INSTITUTE

Miss Chittenden Announces Special Sessions During June and July—School in Its Thirtieth Year

Kate S. Chittenden, dean of the American Institute of Applied Music at No. 212 West Fifty-ninth street, New York, this week announced the details of the special Summer courses to be conducted at that institution from June 21 to July 30.

The prospectus of the school published in this connection shows an engaging view of Central Park as seen from the institute building.

Vocal music, pianoforte, violin, harmony and organ are the subjects announced, and the faculty will include these prominent teachers: Vocal, McCall Lanham; piano, H. Rawlins Baker, Leslie J. Hodgson, Mrs. Sara Jernigan Nellis, Anastasia Nugent, William F. Sherman, Katharine L. Taylor; violin, Henry Schradieck; harmony, Mrs. Sara Jernigan Nellis, Mr. Sherman; organ, Mr. Sherman.

Public and private recitals will be given on Wednesdays. The Fall season of the institute will begin on September 29, this marking the opening of the thirtieth season of the school.

### RECITAL FOR TWO VIOLINS

Emmanuel and Ella Ondricek Introduce  
New Music in Boston

BOSTON, March 10.—Emmanuel Ondricek and Ella Kalova Ondricek, his wife, both violinists, appeared in recital this evening in Jordan Hall. The program presented two compositions for the first time in this city—three pieces by Paul Juon, for two violins, and Tor Aulin's violin Concerto in A Minor. There were also played Sinding's Serenade, for two violins, and in addition to Aulin's Concerto, Mr. Ondricek played a Sonata in A Major by Franz Benda. The Ondriceks were assisted by Alfred de Voto, pianist.

Mr. Ondricek is one of three brothers, all violinists, and all known to Bostonians in recent years. He has been in this city for several years teaching. This was his first Boston appearance, I believe, in a recital of his own. He showed intelligence and experience as a musician. He has a solid technique and an honest style. He was the faithful interpreter of the composer rather than the virtuoso of commanding individuality.

Mrs. Ondricek has a warmer tone. She plays with contagious enthusiasm, and has profited by her husband's schooling.

The three pieces of Paul Juon are, respectively, an "Idylle," "Conte Mystérieuse," and "Musette Miniature." They are pleasant music, idiomatic for the instruments, refined in their workmanship, and built upon charming ideas. Aulin's concerto, however, is a monstrous bore. It might be more interesting than it was this evening, had it been heard with an orchestra, but I doubt it. It is a long and weary affair. There was a small and unusually critical audience, which was hearty in its applause.

O. D.

## HENRIETTE BACH WINS DISTINCTION IN EAST AND WEST



Henriette Bach, Violinist, Who Has Had  
Success in Recent Western Concerts

Henriette Bach, the young American violinist, has just finished several appearances in Chicago in which she played with much success. Among her engagements were a recital at the Standard Club, a concert at the Chicago Athletic Club, at which she played numbers by Leclair, Kreisler and Tartini-Kreisler, and for which she received two encores, and musicales at the homes of Julius Rosenwald, John Eastman, Max Adler and Mrs. Levy Mayer. Her appearances in Chicago were so successful that she has been re-engaged for concerts under the same auspices for the coming year.

On her return Miss Bach was one of the soloists at a concert for the Educational Alliance in New York, playing a Beethoven sonata, with Arthur Loesser, pianist; the first movement of the Lalo "Symphonie Espagnole," and the Grieg C Minor Sonata. The work of the violinist and pianist in the two sonatas was especially good, showing a fine ensemble. In the Lalo number Miss Bach showed a real virtuosity and was recalled many times.

### More Novelties for Kitty Cheatham

Kitty Cheatham, whose search for unknown and valuable material is ceaseless, will offer several novelties on her Easter program, April 5, at the Lyceum Theater, New York. The offerings range from old French shepherd songs, children's songs by Hugo Wolf, Franco Leoni and Walford Davies to settings from "Tom" Brown's "Fo'c's'le Yarns" and music by Walter Morse Rummel, Harold Vincent Milligan, excerpts from Schumann's "Kinderszenen" and bits from "Alice in Wonderland." There will be an old negro group, and Debussy's "Little Shepherd" will also be given. Miss Cheatham begins a tour in Texas at Marshall, April 12.

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## PROPAGANDA ACCLAIMED IN NEW ENGLAND

Large Hartford Audience Gives an Enthusiastic Welcome to John C. Freund's Plea for American Musical Independence—Movement to Establish a Choral Union Including Singers from Surrounding Cities Suggested—Impetus to City's Musical Development

HARTFORD, CONN., March 16.—Headed by the venerable widow of Charles Dudley Warner, and known here as the "Mother of the Philharmonic," a large and representative audience of Hartford's musicians, music teachers and society people assembled last night at the Center Church House to hear John C. Freund, the editor of MUSICAL AMERICA, deliver his now noted address on the "musical independence of the United States."

Mr. Freund came under the auspices of the Musical Club of this city.

The leading papers, the Hartford *Courant*, *Times* and *Post*, had announced Mr. Freund's coming with a generous amount of publicity. In addition several citizens had written to the press, drawing attention to his work and urging those musically interested to come and hear the distinguished editor. Among these were Mr. R. H. Prutting, the conductor of the Hartford Philharmonic Orchestra, and Mr. John Spencer Camp, of the Austin Organ Company.

In his letter Mr. Prutting spoke of Mr. Freund as "the true devotee and idealist, who is largely responsible for the increased interests in music all over the country."

Mr. Camp said: "Mr. Freund has lectured throughout the United States and has been enthusiastically received in many cities."

Mr. Freund's address was closely followed and at various periods was rewarded with generous applause. Many of his anecdotes and happy sallies aroused considerable amusement.

### Describes America's Rise in Music.

Introducing his subject with a brief account of how the propaganda which he is making came about, he gave a vivid historical account of the rise of musical knowledge and culture in this country from the days of the Puritans.

He particularly emphasized the influence of the Germans, who came over in the great immigration which followed the revolutions of '48 in Europe, and paid an eloquent tribute to the great piano manufacturers of that day, who had done so much to further the interest of music and musicians in this country.

One of the most interesting features of his address was when he turned the limelight on Europe and showed the actual musical conditions existing in various countries there, drawing therefrom the conclusion that our schools and conservatories are to-day fully the equal of those in Europe, and furthermore that we gave better operatic performances than are given in Europe, and also that our symphonic orchestras can compare with the best there are over there.

Of special interest to Hartford people was his review of local conditions, and the expression of the hope that the day will come when Hartford will have a

choral union which will take in the singing societies of the surrounding cities and towns and give at least biennial festivals, similar to those held in Cincinnati, in Portland, Me., and other cities.

He earnestly urged the need of bringing music to the mass of the people in the way of concerts of good music at popular prices.

He said he believed that one of the reasons which impeded musical progress in New England was that music, the greatest of the arts because it spoke a universal language, was too much confined to the educated few and was considered to be an intellectual pleasure rather than a force which supplied a great human need.

Mr. Freund was introduced in a brief but able and eulogistic address by Miss Bulkley, the president of the Musical Club.

### A Rising Vote of Thanks.

After the conclusion of his address the audience applauded for several minutes. Mr. Prutting, the conductor of the Philharmonic, then rose and proposed a rising vote of thanks, which was given, amid renewed applause.

The press, which had already devoted considerable space to Mr. Freund, not only in advance, but in the way of interviews while he was here, spoke of his address in highly eulogistic terms.

### Local Papers Endorse Propaganda.

The *Courant* said, in the course of an article a column in length, published on the front page:

"This talk lasted two hours, but during it all he held the interest and attention of an audience which filled hall and gallery."

In a previous article it alluded to MUSICAL AMERICA as "the leading musical journal in this country."

The Hartford *Times* referred to the fact that the musicians' and music teachers' associations of New York, Ohio, Minnesota, California, Kansas, North Carolina and the leading musical clubs of other states all over the country had put themselves on record as enthusiastically endorsing Mr. Freund's campaign for a more just recognition of the American composer, singer, teacher, instrumentalist and for the casting aside of the present day prejudice in favor of everything and everybody foreign in music, regardless of merit.

The Hartford *Post*, in the course of a notice, said:

"The public deserves to listen to the

arguments of one of America's biggest musical men."

One of the practical results following Mr. Freund's address, it is understood, will be an early call for a meeting of leading musicians and business men, to take steps towards raising funds for a large auditorium in which concerts and musical performances may be given and of which Hartford is sadly in need.

### [FOUR OPERA STARS IN ALBANY

Hempel, Robeson, Botta and Rothier in Ben Franklin Series

ALBANY, N. Y., March 12.—Four Metropolitan artists, Frieda Hempel, soprano; Lila Robeson, contralto; Luca Botta, tenor, and Leon Rothier, basso, sang for a large and fashionable audience of music lovers at Harmanus Bleecker Hall last night at the final concert of the Ben Franklin subscription course. The recital was declared one of the best ever heard in Albany and was particularly pleasing because of the many familiar numbers on the program. Varied was the program and well received was each number, Miss Hempel's delivery of "The Beautiful Blue Danube" especially captivating the auditors.

Luca Botta shared the honors of the evening. He sang several favorite arias, notably "La Donna e Mobile" from "Rigoletto" and Leoncavallo's "Mattiata." Miss Hempel and Mr. Botta sang a duet from "Rigoletto," their splendid voices blending beautifully.

"Le Cor," Flegier, by Mr. Rothier opened the program. Mr. Rothier has a powerful voice, which was shown to advantage both in that offering and in "Les Deux Grenadiers" and an encore, "The Palms."

Miss Robeson sang "Amour, Viens Aider" from "Samson and Delilah" with power and thorough art. Her encore, "The Wind Song," by James H. Rogers and dedicated to her was very attractive. The finale was a brilliant performance of the quartet from "Rigoletto."

W. A. H.

### Christine Miller in Tulsa Recital

TULSA, OKLA., March 10.—The Hyeckha Club of this city presented Christine Miller, the contralto, in recital on March 1. Miss Miller captivated her large audience by the charm of her personality and the high artistic standard she maintained throughout a program containing songs by Handel, Dr. Arne, Ward-Stephens, Brahms, Reger, Massenet, Tagore, Barnes, Grant-Schaefer, George B. Nevin, Schneider and Spross. The accompaniments were played by Gretelle Pettus.

### Change in the Hanson Office

An agreement has been made by M. H. Hanson and Mrs. E. H. Lewis, who has been associated with him for a number of years, whereby Mrs. Lewis will in future do independent booking.



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**What the Papers Say:**

BANGOR DAILY COMMERCIAL, March 11, 1915.—Miss Florence Harde- man was given an ovation at the Chapman Concert. While in a general way, Bangor was expecting much of the violinist, Miss Harde- man, it may be safely said that she surpassed all conceptions of her ability.

She impresses one with a sense of absolute mastery of the violin; her technique is superb and she is a wizard in rendering elusive strains almost too delicate to be heard. The range of compositions was great and in each she was perfect.

LEWISTON EVENING JOURNAL.—Miss Harde- man plays with vigor and breadth of tone that is entirely masculine. In appearance, however, she is very feminine—just a slip of a girl, one would say, with such a friendly little smile and unassuming little manner. She is entirely without affectation and stage mannerisms, and her very evident pleasure in the enjoyment of her listeners gives additional charm to her work. She is a player of temperament, as well as of technical skill and finish and her selections showed great versatility.

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## ERNEST HUTCHESON ELUCIDATES THE PIANO TEACHER'S PROBLEMS

Questions of Position, Action, Touch, as They Have Presented Themselves to the American Master—Considering Needs of the Individual Student the Only Reasonable "Method"

BY HARRIETTE BROWER

IN Ernest Hutcheson are united the abilities of the concert artist and the artist teacher. It is not easy to take high rank in both the art of playing and the art of teaching, but here is an American musician who has been able to do both. In this double capacity he has become noted on both sides of the ocean.

Mr. Hutcheson rightly feels that experience should loom large when estimating the value and usefulness of the teacher. He can often determine at once whether a prospective pupil can work with him to advantage or be better off with some other teacher.

"I would sometimes rather take a beginner," he says, "than one who has played a great deal and is very set in his ways. Various students come to me asking to be coached on the interpretation or pedaling of different pieces. They may not be in any condition, technically, to play those pieces, or to profit by my ideas on the subject, for they have not taken the necessary steps to climb the heights required in such compositions.

"It is surprising how little many people comprehend where they stand in their musical studies. Where they think they are, and where they really stand, may be wide apart! A teacher needs large experience and acumen to help him decide quickly just what regimen is best for the pupil, both technically and musically. Some pupils can play a Mozart sonata respectably who would have little idea of the modern tonal coloring required to render even MacDowell's little 'Wild Rose.' Or they might play the Reinhold Impromptu with brilliancy, yet would quite fail to give the right atmosphere to the 'Water Lily.' Some pieces which seem simple, so far as the notes go, present difficulties of another sort. How is it possible to attempt a Liszt Rhapsodie, when one cannot compass the little Fantaisie in D Minor, by Mozart?

### Finding New Music

"My time has become so limited that I have not now the leisure to look over quantities of new music. One would need to examine perhaps a hundred compositions to find one which would be acceptable. Of course I make use of the entire standard repertoire in teaching; the ultra-modern things come to me, so to speak. As I find them, or hear them from artists, or occasionally from pupils, I make a note of them; in this way they come to me.

"I arrange my teaching lists like this," and Mr. Hutcheson showed a blank book with lists of pieces, from the classics of Bach and Beethoven down to the present hour; certain signs indicated their special technical value.

"No doubt all teachers make such lists. Mine are not arranged in grades, however. I could never see the use of grading pieces. Pupils vary so greatly in comprehension and mentality that the same piece might be difficult for one pupil and very simple for another, both having studied for about the same length of time. This shatters the grade theory. I find myself at sea on the subject, and banish all thought of grades."

Knowing Mr. Hutcheson's wide experience in teaching, both privately and in music schools, in Europe as well as in America, I inquired his opinion as to the relative value of each.

"There is much to be said in favor of the music school. A school is beneficial for its routine work and free advantages. If your pupil needs ear-training you can require her to attend such a class; it is the same with harmony. All pupils need drill in these subjects, and in a school they are included in the tuition. Then there are the opportunities to play in the concerts and musicales, often with other instruments and with the orchestra. If the student intends becoming professional these things are indispensable. In a school they can be obtained free of cost.

### Importance of Playing in Public

"The private teacher, though doing excellent work, finds himself at a disadvantage on these points. Playing be-

fore others is an absolute necessity. I have always insisted on it with my private pupils. I have had a large studio, seating 150 or 200, and generally have had a musicale once a week, the pupils inviting their parents and friends. There is nothing which will take the place of the routine of playing before others. The only way to learn to play in public is—to play. Pupils who play their pieces correctly and well for me, will make shocking mistakes and go all to pieces through sheer nervousness, if playing for the first time in a musicale. They soon get used to it, however. Even three or four performances during the season will be of great benefit.

"In regard to technical training there are certain principles underlying all correct teaching and playing. I do not believe in any special method. It is so easy to make a method, if certain phases are held up and magnified, to the exclusion of other phases of the subject. There are so many sides to be considered; they should all be viewed in the right perspective, and in just relation to each other. It is difficult even to speak of certain sides, for fear of seeming to neglect other phases which are equally important.

"Perhaps the three most important principles are: Position, Condition, Action. The first presents the least difficulty. With the second we are first concerned when a new pupil is taken in hand. There is usually stiffness. It may be that nothing can be done till the pupil learns to relax shoulders and arms. Then we come to the piano and touch single tones, using relaxed arm weight and a single finger. There are three different ways of touching a key; we can hit it, press it, or fall on it. The first, of course, is harsh; the second term is sometimes misleading. Playing with relaxed weight of arm and a firm finger seems to express the idea. My old teacher in Leipzig, Zwintcher, used to say *legato* touch was like walking. As in that movement the weight of the body is transferred from one foot to another, as we take each step, so in playing a smooth *legato* on the piano, the weight of hand and arm goes easily from one finger to the next as we proceed.

### Position and Touch

"When easy, relaxed conditions of arm, elbow and wrist are understood, we secure an arched position of hand, with rounded fingers. The latter are not to be straightened when lifted, as some are inclined to do, but should preserve their rounded shape. In all the earlier stages of piano study there must be decided finger action, with fingers kept at a medium height above the keys. A too high lift may cause strained conditions and hard tone; a too low position will not give sufficient clearness and development.

"There are various forms of *staccato* touch; one is the drawing in of the finger, giving brilliancy and delicacy.

"In chord playing there are many touches, the one chosen depending on the

character of the passage. We can use down arm action, with great weight, or hand action at the wrist, or up-arm touch, always taking care to keep unemployed fingers out of harm's way." Mr. Hutcheson illustrated with a few measures of a Chopin Prelude, a Beethoven sonata and the Schumann "Grillen."

"For octaves, after the arched position of hand has been formed the great point seems to be to touch the white keys up near the black ones, so that the hand shall not zig-zag in and out, but preserve an even line in playing both black and white keys, always keeping the other

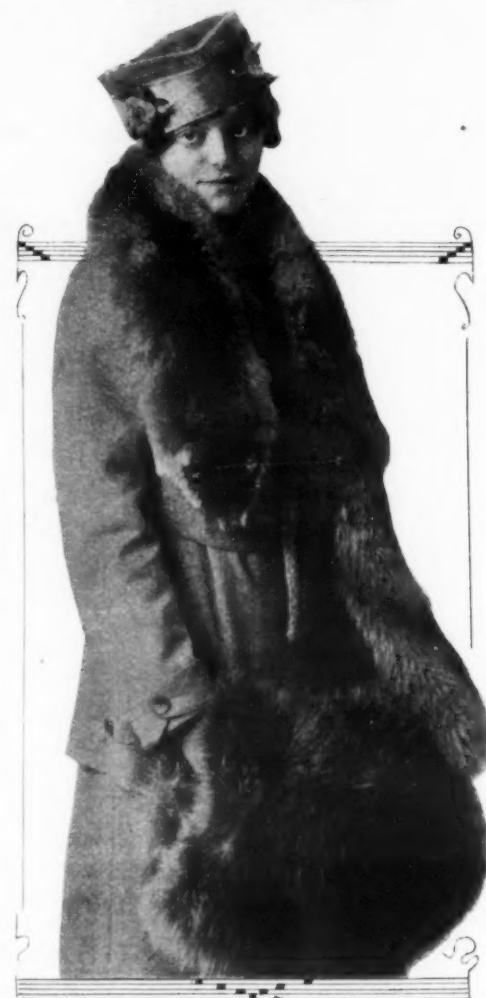
fingers out of harm's way, by holding them up.

"When all is said, however, the great thing to be gained is absolute control of the mental and physical forces. If I possess this control I can hold my hand in any way I please—in any position whatsoever. No matter what I do I will secure the effects I want, for I have the consciousness of control and mastery."

Mr. Hutcheson for the last two years has been giving concerts and teaching in Europe. He returned to America a few months ago. Next Summer he intends to resume his activities at Chautauqua.

## MISS TORPADIE REVEALS INTERPRETATIVE GIFTS

Soprano Appeals Strongly to Distinguished New York Audience as Singer of Art Songs



Greta Torpadie, Soprano, Who Gave a Successful New York Recital Last Week

Before an audience which contained many notable personages, such as Johannes Sembach and his wife, Elene Gerhardt, Kitty Cheatham, Marie Matfield, Carl Friedberg, Richard Epstein and others, a recital was given at Carnegie Chamber Music Hall, New York, by Greta Torpadie, a young soprano, on Friday afternoon, March 19, with Coenraad v. Bos assisting at the piano.

Miss Torpadie, who came before the public in a small recital last year, excels in the matter of seeking out the meaning of her songs and bringing that home to her hearers. Vocally she has less to offer, though she did some very creditable technical things in the Haydn "My Mother Bids Me" and Handel's "Skylark, Pretty Rover." A Scandinavian group, sung in the original tongues, brought forward two fine new songs, "Maansken" and "Fylgia," by Wilhelm Stenhammar,

one of Sweden's most gifted composers; a good Sjögren song, "Alt Falder Lövet i Lunden Talt"; Sinding's familiar "Sylvelin" and Backer-Gröndahl's "Efter en Sommerfugl."

There were also French songs, among them a really fine "Adieu," by Sigismond Stojowski, which was redemanded; Debussy's "Beau Soir," Saint-Saëns's "Pourquoi rester Seulette" and Decreus's "L'Oiseau Bleu." A Schumann, Schubert, Brahms group completed the list.

As a singer of art-songs Miss Torpadie has a future. Her delivery is already that of an accomplished artist, her understanding is keen and she knows the meaning of interpretation in its highest sense. Her enunciation in the various languages was exemplary, and she was received with enthusiasm by her hearers. Mr. Bos's accompaniments were examples of what this sterling artist can do at his best. A. W. K.

### PLAYS SEVEN TIMES IN WEEK

Concert Record of Mildred Dilling, the Gifted Young Harpist

During the present week, Mildred Dilling, the young harpist, has been playing no less than seven engagements. On March 16 she appeared in a recital at the home of Albert R. Shattuck in Washington Square, New York, appearing on the 17th in a special St. Patrick's Day celebration at the Brooklyn Cathedral, with Valerie Deuscher, soprano, in old Irish songs.

On the afternoon of March 18 the young harpist appeared on a program of plantation songs, with Louise Alice Williams, *diseuse* of Georgia, and Mabel Beddoe, contralto, at Sherry's, New York, hurrying from there to Aeolian Hall, where she played at the concert of the Schola Cantorum. Completing her schedule are her departure for Utica, N. Y., that night to play a joint recital with Valerie Deuscher, and her return in time to play at the Central Presbyterian Church, where she has been soloist for three years. On March 22 Miss Dilling plays another joint recital with Miss Deuscher in Stamford, Conn., repeating the same program on March 23 at Ware, Mass., and going to Boston, where she plays on the 24th.

Laeta Hartley and John Campbell Heard at Albany School

ALBANY, N. Y., March 21.—A musicale was given yesterday afternoon at the Albany Academy for Girls by Laeta Hartley, pianist, and John Campbell, tenor, of New York. W. A. H.

## CUYLER BLACK TENOR

Concert—Oratorio—Recital

Daily Eastern Argus, Oct. 8

"The first soloist appearing for this programme was Cuyler Black, a young tenor, who is an artist of the highest order. He possesses a voice of pure lyric quality that was heard to advantage in the aria from 'Pagliacci' by Leoncavallo, and at once made a distinct impression with the audience. At the close he was greeted with tremendous applause."

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### KATHARINE

## GOODSON

ST. PAUL DAILY NEWS, FEB. 26, 1915.

Katharine Goodson, the distinguished pianist, appeared in recital Thursday evening under the auspices of the Schubert Club. The concert proved to be one of the truly artistic treats of the season. Miss Goodson needed no more than a single number to prove her commanding individuality, and before the evening was over she had ample opportunity to display her keen musical perception and superb technique. To turn from the classic Beethoven Sonata and give such an imaginative performance as Miss Goodson did of the beautiful Chopin group was the feat of a real artist.

THE WICHITA EAGLE, MARCH 9, 1915.

Katharine Goodson electrified her hearers. Unheralded, she swept the audience out of its passive indifference into sudden appreciation of her power.

A slender, girlish figure with masses of brown hair full of auburn tints, done in a soft twist at the back of the head—this is Katharine Goodson. All too slight she looked to handle the heavy numbers, but she came, she played, she conquered the music and the people, and I faith, how she played! A superb technique is hers, and with it remarkable vigor, vitality, power, and, in contrast to the last, a touch so delicate as to be like far-off rippling waters, or the wind among the trees.

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# OSCAR SEAGLE'S TRIUMPH

## at his Carnegie Hall Recital

Large and Discriminating Audience Greet Famous Baritone

PRAISED BY PRESS:

Krehbiel in New York Tribune, March 9, 1915.

### SEAGLE EXHIBITS HIS SONG MASTERY

Charms Hearers with Group of  
Lieder and 17th Century  
Chansons

To music-lovers capable of appreciating beautiful singing there has been nothing in the musical activities of the last decade half so gratifying as the attention paid to art-songs. With the change in the attitude of the singers themselves and the public toward the songs of Germany and France and the operatic airs of the classical period, the period of the *bel canto*, Mme. Sembrich's example has no doubt had much to do. She had begun her recital work before she retired from opera, but her colleagues gave little thought to German *lieder* and French *mélodies* until they made the discovery that as great victories could be won in the recital-room as on the operatic stage.

Mr. Seagle gave a recital in Carnegie Hall yesterday afternoon, and demonstrated that he, of all the concert artists, is nearest in kinship to Mme. Sembrich. With a warmer temperament, his command of poetical moods is not so extended as hers, but in the nuances of expression, in the diction, the admirable homogeneity of his voice throughout a wonderfully wide range, and his breath control he is a worthy companion of Mme. Sembrich and Miss Culp.

His programme was an interesting one. Its first part was devoted to opera airs and songs of the golden age of singing, though the chronological order was reversed, beginning with Mozart's "Non più andrai farfallone," from "Le Nozze di Figaro," following with airs by Marcello and Buononcini, and concluding with three French chansons from the collection of old-time music published by Weckerlin. These songs were stated in the programme to be of the sixteenth century, no doubt inadvertently.

They are all of the seventeenth. The *chanson a manger*, beginning "Quoi! toujours des chansons à boire?" was composed by Charles Lemaire, a *haute contre* in the chapel of Louis XIV in 1669, who died in 1704; the *chanson a danser*, beginning "Aime-moi bergère," was written by J. Lefèvre in 1613. The matter is of no great moment except that the dating of the songs a century too early is likely to create a false impression about the music of four centuries ago. The beauty of Mr. Seagle's performance of them was quite beyond praise. So it was of the group of modern French songs by Chausson, Debussy, Cui, Duparc and Ferrari, which occupied the second place in the scheme. In the German songs the poetical note was less clearly sounded; their emotional depths were not fully explored. Two Irish airs and three American songs brought the recital to a close.

Henderson in New York Sun, March 9, 1915.

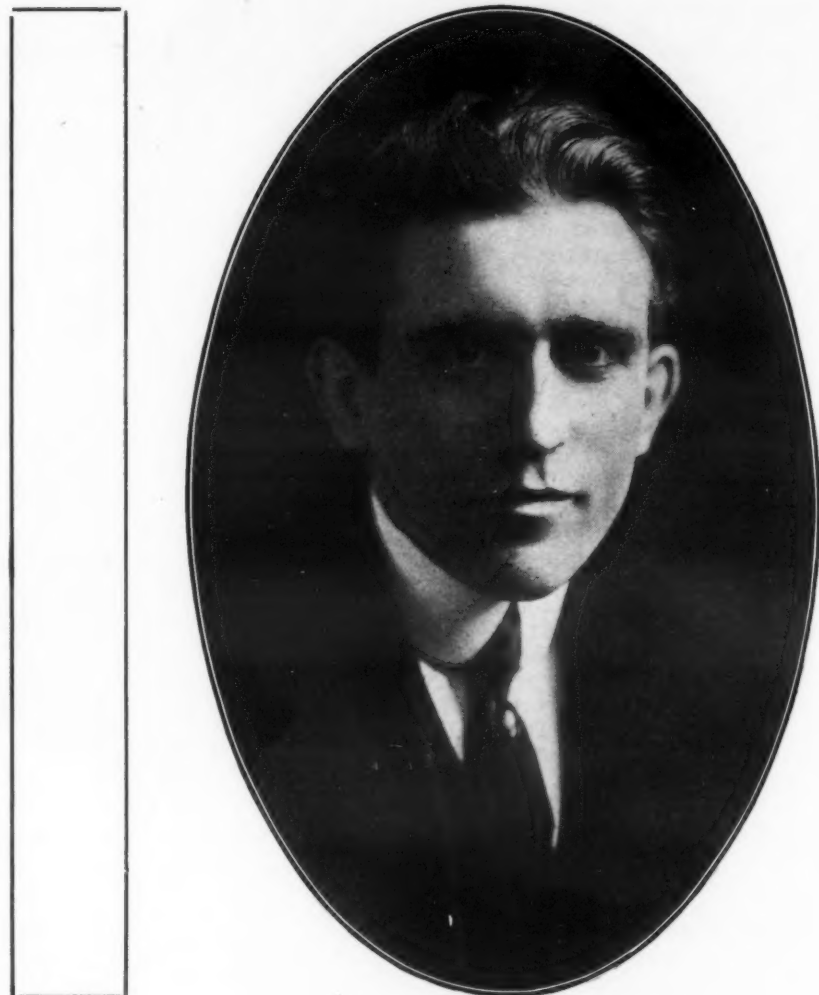
### MR. SEAGLE'S RECITAL

Large Audience Applauds Singer in  
Varied Programme

Few singers could attract such an audience to a song recital as Oscar Seagle had in Carnegie Hall yesterday afternoon. The auditorium was filled, but it was the quality rather than the size of the audience which demanded notice. Professional singers of all kinds, from those of the opera house to those of the dusty concert routes, teachers of singing and students, as well as amateurs, made up the assemblage which listened intently to Mr. Seagle's songs and applauded him cordially.

The artist has not given many recitals here, but devotes most of his time to teaching. Of his value as an instructor no one can know much except his pupils, but his skill as a platform singer many can testify. His is a delightful art, first of all because his technique is so good. He sings with an unusual freedom of tone and has an uncommon range of scale. His management of dynamic gradation is very fine and his knowledge of style excellent.

Mr. Seagle is not primarily a temperamental singer, but his interpretations are constructed with taste, insight and sensibility. He is an artist of singularly fine instincts, and his judgment is of the ripest kind. He is one of the



best equipped and most delightful recital singers now before the public. His programme yesterday afternoon embraced Italian and French numbers, as well as songs by Schubert, Schumann and even a local composer, Edward Horsman. Frank Bibb, who played good accompaniments, was also represented on the programme.

New York Times, March 9, 1915.

### MR. SEAGLE'S RECITAL

American Baritone Shows Beautiful Voice  
and Fine Art in Songs

Mr. Oscar Seagle, an American baritone known to New York by his recitals here in the last two seasons, gave another yesterday afternoon in Carnegie Hall. As a newcomer two years ago he surprised and pleased his hearers by the manifold excellences of his voice and method. His baritone voice has an unusually beautiful quality, exceptional power and sonority, high range, and a timbre of a peculiarly sympathetic kind. Mr. Seagle showed not only these natural gifts, but also an unusually finished style, a fine training which gives him an unerring control, a complete technical command of his resources. As was found at his previous appearances here, he has been able to appropriate to his own uses something more than the externals of his distinguished teacher's method and style. They have become an essential part of his art, wholly assimilated, not forgotten in moments of stress and emergency, when most needed.

Mr. Seagle's singing shows in various departments of song singing a fine taste and a high intelligence.

The note of sincerity, of true artistic feeling, is never absent from his interpretation. His singing is always manly and direct, always sympathetic, always intelligent in the consideration he gives to his artistic material.

Mr. Seagle sang songs in Italian, French, German and English. His greatest success was gained in the older songs of his program, in Italian and French, as they have been in some of his previous appearances here. It would be too much to say that he found all the spirit of Figaro's air, "Non più Andrai," from

"The Marriage of Figaro"; but he gave it a beautifully finished delivery. There was great beauty, also, in Benedetto Marcello's air, "Il Mio Bel Foco," (though there was needed here a more dramatic note), and in Buononcini's "Deh più a me non V'ascondete." He did nothing better, or more thoroughly characteristic in style, than his singing of three old French airs, "Musette," "Chanson à Danser," and "Chanson a Manger," to which he added another of the same style. There were here spontaneity, the right touch of sentiment and humor; great beauty of phrasing, a beautiful "mezza voce," perfectly placed and poised.

Of the modern French songs he sang Debussy's "Mandoline," perhaps better than he did last year, with a touch more of insouciance and lightness; there was poetical feeling in the "Recueillement," of the same composer and a plangent note in Duparc's beautiful "Lamento." To a bitter and ironical song, Ferrari's "Le Lazzarone," he added another, bitterer and more ironical, in the same vein, whose qualities were plausibly suggested. Songs by Schubert and Schumann do not exhibit Mr. Seagle's qualities at their best; for them there is needed greater depth and power of characterization. But in Schumann's "Ständchen" and "Sehnsucht nach der Waldgegend"—not highly characteristic specimens of the composer—he showed true sentiment and feeling. His last group was in English, including songs by Blair Fairchild, Edward Horsman and Frank Bibb, his accompanist.

Such singing as Mr. Seagle's not only gives an unusual pleasure on account of the beauty of his voice and the finish and mastery of vocalization displayed, but is also of notable value and interest as an exemplification of vocal art and its significance of the correct utilization of the gifts of God.

New York Herald, March 9, 1915.

### OSCAR SEAGLE GIVES A RECITAL

American Baritone Shows Remarkable  
Control of His Voice

In one of the most interesting of the season's song recitals Oscar Seagle, American baritone, was heard in Carnegie Hall yesterday afternoon. The audience was large and demanded frequent encores. Preceded by a

Mozart aria and two Italian songs of Marcello and Buononcini, Mr. Seagle sang three sixteenth century French songs—"Musette," "Chanson a Danser" and "Chanson a Manger"—with exquisite charm. His voice, which in a smaller hall gives the impression of not being large, penetrated to the furthest corners of the vast auditorium, even when used pianissimo. Known in the past as a master of the art of singing, Mr. Seagle seems to have developed in certain lines during the last year. Such control of the voice as he demonstrated is not often heard in song recitals, and the quality of tone except at rare intervals was beautiful.

Almost too light and delicate was his singing of a group of modern French songs, including Debussy's "Mandoline," which had to be repeated; Chausson's "Serenade Italienne," Cui's "Si j'étais Roi" and Duparc's "Lamento."

In the singing of a group of songs of Schubert and Schumann Mr. Seagle showed much improvement over his work last season in this type of song. Some old Irish songs and American selections, including Edward Horsman's "The Bird of the Wilderness," which is beginning to be sung at many song recitals of the highest character, closed the recital.

A. B. Chase in New York Evening Sun, March 9, 1915.

There was no doubt Oscar Seagle made a sensation in Carnegie Hall yesterday afternoon when one B Flat from the American baritone in Edward Horsman's "Bird of the Wilderness" sent local tenors like Reed Miller, George Harris and a dozen more to the lobbies in a chorus of exclamatory praise. That big, clear voice did more things than the singer's master, De Reszke, dreamed of. For one thing, it carried him through a program nearly doubled by encores, and the short, spare man with the deep chest and broad shoulders came back strong at the close.

Seagle was at his best in some old French, "Chansons a Manger," "Dancer" and the like, to which he added one. He repeated the modern Debussy's "Mandoline," and after Cui's "Si j'étais Roi" gave Moussorgsky's roughly humorous "Chanson de la Puce" from an unknown "Damnation de Faust." Schumann's "Ständchen" was done twice over, and a like named serenade of Brahms thrown in after.

Percy Grainger's "Irish Tune" to the words "I Would I Were the Tender Apple Blossom" proved a surprise in almost plain English. John McCormack's own "Ballynure Ballad" had to be repeated, and so did a "Rondel of Spring" by the accompanist, Frank Bibb. After pieces by Blair Fairchild and Horsman, Quilter's "Now Sleeps the Crimson Petal" sent the big audience away satisfied.

New York Press, March 9, 1915.

### SINGERS THROG TO HEAR SEAGLE

Teachers and Students Alike Listen to  
Baritone—Attention to Technics

A great many singers, singing teachers and students of singing attended the recital of Oscar Seagle yesterday afternoon at Carnegie Hall. A collaborator of Jean De Reszke, the baritone has won a wide reputation as a teacher. Until recently he had a studio in Rue Mozart, Paris. But despite his pedagogic activities abroad, he found time to make concert tours in this country. For, unlike the majority of teachers, Seagle also is an accomplished vocalist. He can practice what he preaches.

Mr. Seagle sang in a way that could hardly have failed to be interesting as well as instructive to students of "bel canto." Throughout his remarkably wise and finely equalized range he showed a well-nigh perfect command of resources, shaping and modulating his tones at will from the softest mezza-voce to full-throated utterance.

Among the most satisfying contributions were a group of Italian airs and sixteenth century French songs, Schumann's "Ständchen" and certain numbers sung in English at the end of the afternoon. MAX SMITH.

New York Evening Telegram, March 9, 1915. No singer now before the public has a more complete command of tone production than Oscar Seagle, a fact so well recognized that Carnegie Hall was crowded yesterday afternoon to hear the baritone.

In addition to technical finish, there is an unerring distinction in Mr. Seagle's singing. He was at his best in the formal measures of the old Italian classic arias and in several quaint old French airs, romantic German *lieder* and a group of songs in English completed his program.

Management: HARRY CULBERTSON (Fine Arts Bldg.), Chicago, Ill.



# MUSICAL AMERICA'S OPEN FORUM

## The Case of One American Composer

To the Editor of MUSICAL AMERICA:

Your interesting and valuable editorial, expressing so forcibly and justly your resentment at the treatment of American composers by our foreign conductors of orchestras, awakens a most responsive and grateful chord in my heart, as I'm quite sure it will in all Americans who read it. Would you kindly explain why our two American conductors, Mr. Walter Damrosch and Mr. Hadley, never produce any works by American composers other than their own?

There is a reason given by the foreign conductors, which gives them an excuse, to which I can bear witness, as follows: Many years ago when Anton Seidl directed the Philharmonic in New York City, and also the Seidl Society in Brooklyn, I showed him the score of the "Tempest" Symphonic Suite, then almost completed, after which he said: "You finish it and get the parts written off, and I will bring it out in Brooklyn, before the Seidl Society"; this I did and sent it to him. Some months later I met the great conductor and asked him: "How about the production of the 'Tempest' Symphony?" His face fell and became almost colorless as he answered with a deprecating gesture: "They will not let me do it!"

Later the Manuscript Society of New York brought out this work and Mr. Reginald de Koven went out of his way to write it up in the *New York World*, but none of the other orchestral conductors ever asked for it, and it has never been produced in its entirety since.

I learned, subsequently, that the Seidl Society on one or two preceding seasons had produced a symphony (composed by a Brooklyn resident) which had not pleased them. Sometimes, it appears, we must suffer for the sins of others.

I sincerely hope you will continue your good work, until the patrons will ask for the performance of their native composer's work. When patrons request, conductors will produce, I think.

Aside from many small forms, overtures, suites or dances, reveries and symphonic poems I have four symphonies: "The Prodigal Son," "The

Tempest," "The Lincoln" and the "Tragedy of the Deep" (commemorating the Titanic disaster), works which I am willing to submit to the critical consideration of any intelligent audience. I am willing to furnish the score and parts to any first class conductor in the United States.

I had looked forward with anticipation of some of these works being produced in Berlin, where, heretofore, my compositions have received consideration, but this great war has destroyed my last hope of recognition, while I still live. This is my last appeal to America for a hearing of something of my serious works, for I am standing on the shore, awaiting the call to the silent land, where the petty envies and jealousies of this world will no longer disturb me.

With assurances of my regard and admiration in the noble work you are doing to further Americans' opportunity in music, I remain,

Yours most truly,

S. G. PRATT.

Pittsburgh, Pa., March 17, 1915.

## Regarding French Musical Art

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA's editorial of March 13, "The Paris Opera School," contains graceful phrases of homage to French musical art that are gratifying to friends of France well acquainted with her accomplishments. Thus: "American singers have achieved little in the exquisite province of French art" and: "Indeed the deplorable neglect of French works at the foremost American operatic institution is due precisely to the want of artists possessing a real knowledge of French style, interpretative traditions and routine."

But why should it be necessary to await the perfecting of American singers in French art in order to overcome the Metropolitan's neglect of French works? Why not engage French artists at the Metropolitan right away? Or are the French artists in France neither competent nor worthy of the Metropolitan standard? And can the theoretical value of this "exquisite French art, tradition and routine" be dissociated from its living French interpreters? And if so, then at the feet of what Gamaliels in the "Paris Opera School" are the American students to sit?

I fear American readers are asked to absorb too readily—and do absorb too complacently—reports on the deplorable artistic conditions in France (and elsewhere in Europe).

For instance, Mephisto muses thus (March 20th): "There is no symphony orchestra in France such as we have half a dozen of here in America." (I have, so far, heard only the New York Philharmonic Orchestra. It is no more than the equal of l'Orchestre Lamoureux, l'Orchestre Colonne or the orchestra of the Société des Concerts du Conservatoire).

Again, Mephisto, same musing: "Does he (Mr. Narodny) know that for years New Orleans has given better French opera than could often be heard in Paris?" (Now, I've sung in French opera at New Orleans and would like to confirm Mephisto's opinion, but, honestly, I cannot.)

Further on, same article: "A chorus girl in a prominent European opera house gets ten dollars a month. How she lives on it is well known!" (As to France and the French Provinces, chorus people's salaries are 20 to 40 dollars a month, and, though morality conditions in opera in all countries sometimes lack luster, yet I believe that, if many chorus girls love too well, they don't do so wisely, financially speaking. Also, in provincial France, tenors get from 1500 to 8000 francs, baritones from 800 to 3000, sopranos from 1000 to 3500, contraltos from 800 to 2000 francs. These are not "star"—nor are they "starvation" prices.)

Two more stings from Mephisto: "The conditions of the *coulisses* in the Paris Grand Opéra are too well known to need discussion." "At the Grand Opéra the artists must furnish at least part of their costumes." (I think I may safely say that unless an artist wishes the contrary, the Opéra furnishes everything even to grease paint!)

Lastly, in the same issue, Open Forum,

"J. R. H." writes: "The standard (of performances) at the Paris Grand Opéra is low \* \* \* while at the Opéra-Comique it is little better." (The Grand Opéra performances might be better, though I've heard far worse at Munich, for example, but the Opéra-Comique gives the most finished performances, adapted to its dimensions, to be heard anywhere: general average of singing, style, acting, costumes, scenery, lighting, mise-en-scène, orchestra).

The point I wish to make is that it is illogical to laud impersonal French art while decrying her artists and musical institutions. Either the praise is not merited, or the adverse criticism is, as I think, largely unmerited.

GEORGE E. SHEA

New York, March 21, 1915.

## The Chicago Grand Opera Company

To the Editor of MUSICAL AMERICA:

I hope you will give me a little space in your valued paper to say something about the bankrupt condition of the Chicago Grand Opera Company.

As you state in your paper, this is unfortunate, but can it be said it was unexpected? Nor was it due to the war or lack of appreciation or interest on the part of the Chicago people, inasmuch as it has been conceded for some time that Chicago people are ardent lovers of opera and music—perhaps more so than any other city in America. The fact is that the Chicago Grand Opera Company has not yet found a man capable of making a financial success as well as an artistic one.

The Chicago Grand Opera Company has given too much power to its managers and in consequence a vast amount of money has been spent needlessly, without considering what the result might be.

While, without doubt, Mr. Campanini has much ability as an orchestral leader, yet he has had no previous experience in the management of any company, and an organization the size of the Chicago Grand Opera Company certainly needs a man of superior business experience to bring about satisfactory financial results.

Regarding the artists the Chicago Grand Opera Company ought not to pay its leader more than \$15,000 to \$20,000 a season and this should be considered a very good salary in comparison with that paid at such theaters as La Scala, Milan; Covent Garden, London; Opera at Paris, and all the larger cities in Europe, which average from \$6,000 to \$7,000 a season. Why should America pay so much more?

The artists which were referred to in your list as receiving from \$1,000 to \$2,000 a performance, in any one of the principal cities in Europe would only receive from \$200 to \$600 a performance, while Metropolitan artists who have been a long time in America, having an international reputation, like Destinn, Farrar, Fremstad, Gadski, Amato, Scotti and Schumann-Heink, only receive from \$400 to \$1200 a night, and it must be conceded that the Chi-

cago Grand Opera Company could secure artists of equal merit at equal salaries. If not, why not?

The time will come when Chicago can give a season of grand opera, second to none, paying its artists reasonable and just salaries, thereby guaranteeing itself against the heavy losses sustained in the past.

Yours sincerely,

A SUBSCRIBER.

Chicago, March 12, 1915.

## The Opera House Without Farrar

To the Editor of MUSICAL AMERICA:

Your paper has always been of great interest to me, so I feel that you will print this. Hundreds of subscribers, including myself, are at a loss to picture the opera next year without Geraldine Farrar. The idea of the rôles she has sung, and sung in such an exquisite way, will be given over to some one else! Fancy hearing anyone else sing *Carmen* after Miss Farrar's superb rendering of the rôle, or *Tosca*, or *Butterfly*, or the *Goose Girl*, or any of the beautiful pictures Miss Farrar has given her best to.

Several weeks ago the special "Butterfly" matinee proved Miss Farrar's tremendous popularity. The house was packed from top to bottom, and the enthusiasm was immense.

It seems absurd that Miss Farrar should be accused of ingratitude toward Mr. Gatti, yet some of the critics hinted at this. Miss Farrar was quite as popular before Mr. Gatti's reign, and one must not forget that she was a tremendous factor in the Berlin Opera House before she ever came to America.

There is no doubt that had Mr. Gatti approached Miss Farrar at the proper time, she would never have signed with Mr. Ellis, and the public would not have been deprived of this greatest soprano and the shining light of the Opera House.

LAURA C. BRESTED.

New York City, March 20.

## Mr. Oscar J. Fox Explains

To the Editor of MUSICAL AMERICA:

I have been repeatedly quoted in MUSICAL AMERICA as declaring myself in favor of the native American artist to the exclusion of the foreigner. This statement is incorrect, as I have promised to give the native American artist the preference only on the basis of merit.

For the reason that music is for all the world, all musicians are for this very reason citizens of the civilized world, and not of a mere province—provincial. No local manager who has at heart the establishing of a standard of vocal art and the art-song can be blind to the value of a song recital in his community by a Gerhardt or Culp, who by the grace of God have the voice and the talent to introduce to us the great Germans—Schubert, Schumann, Brahms, Franz, Strauss and Wolf—in such an intimate, sincere and simple manner.

While I am frank to admit that the American voice to me is by nature the most beautiful—simply to quote Florence Hinkle and Alma Gluck as an example—America is that one country where any artist, no matter what nationality, can come and get a fair hearing.

In conclusion I want to say that I have learned a lesson from MUSICAL AMERICA, the lesson of love and un-

[Continued on next page]

1915-16

MISS FARRAR

MADAME MELBA

MR. KREISLER

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The DIARY of  
EVAN WILLIAMS

TENOR

En route—Chicago & Northwestern Railroad  
March 17, 1915

¶ The layman can hardly realize what difficulties are encountered by the traveling musical artist.

¶ What with being snow-bound in Nebraska for three days—cold and without sufficient food—up at all times of the night and trying to keep my voice clear—the past three weeks have been trying ones, indeed.

¶ Still, I have had big successes and the public has been very kind—making me sing from five to seven encores on every program.

¶ Carl Bernthaler begins as my accompanist next week. He will be with me the rest of this season and all of next.

¶ The Sioux Falls Press of today says:

Mr. Williams sings with graceful ease and thus develops the best effect of a colorful tenor voice. Rarely does a lone soloist so perfectly maintain the interest of an audience throughout a program of nearly a score of selections. But this Welsh tenor brought himself into intimate touch with his hearers and the event was more like an evening at home with a great musician than a formal concert-hall recital.

Management: WOLFSOHN MUSICAL BUREAU, 1 W. 34th St., N. Y.



# MUSICAL AMERICA'S OPEN FORUM

[Continued on page 19]

prejudiced interest in our native artists and composers, and at the same time to kindle anew my gratitude toward those countries where art has flourished, and whose artists for many generations have visited us. And though they have taken home with them many a dollar it is only our fervent gratitude which can repay them for the blessing they have left with us.

Very truly yours,

OSCAR J. FOX.  
San Antonio, Tex., March 17, 1915.

## Mr. Ceasero Exculpates Himself

To the Editor of MUSICAL AMERICA:

Under date of January 23, 1915, you published an article headed "A Fraud Exposed," in which article an accusation was published together with your answer.

It so appears that I have neglected carefully to read the issues of MUSICAL AMERICA since the first of the year, and this article was not brought to my attention until last night, when it was handed to me.

Mr. Haskins, who wrote the inquiry to you, is a man who contracted to take a number of music lessons from me. I subsequently declined to give him any more lessons because he did not pay for those that he had taken.

I want to state most emphatically that I have never represented to Mr. Haskins, or to anyone else, that I was in any way connected with MUSICAL AMERICA.

I have been successfully engaged in giving song recitals for over a year and one-half, and if you desire I can easily furnish you with programs, press notices, etc. I am a former pupil of William T. Trembath, organist of Grace Lutheran Church, of Bethlehem, Pa. Was also a member of Bach Choir of Bethlehem. I have also studied under well-known teachers whose names I can furnish, and have received assistance from some of the foremost vocal people.

What success I have attained has been through my own efforts, and I am continuing my work with only the endorsement which I have received through merit.

I write you this letter, so that you may correct the error of your January publication. I ask that you do this, for I think that that much is due me. It is unfortunate for both of us that you permitted the matter to be published. I realize that you probably assumed a communication of Mr. Haskins to be made in good faith.

I trust that you will make the proper reparation.

Yours very respectfully,

EARLE CEASERO.

Du Bois, Pa., March 18, 1915.

## Explains Percy Grainger Interview

To the Editor of MUSICAL AMERICA:

I have just noted the letter from Mrs. Mary G. Reed in regard to my interview with Percy Grainger, recently published in MUSICAL AMERICA.

From Mrs. Reed's letter I can see she has not quite apprehended Mr. Grainger's meaning. Every teacher will agree with his remark that the "subject of pedaling is one not well understood." He then played a passage illustrating a vibrating pedal effect, which I endeavored to translate into words. Mr. Grainger did not claim to originate these effects, though I am safe in saying that most great artists have discovered them. Thuel Burnham also makes these effects. Dr. William Mason, with whom Mr. Burnham studied, showed us how to make them long ago.

Neither did Mr. Grainger claim to have discovered the idea of bringing out one note above another in chord playing. How could anyone imagine it! I asked for some points he made in his teaching, and he mentioned these among others.

Yours very sincerely,

HARRIETTE BROWER.

New York, March 16.

## The Retort Courteous!

To the Editor of MUSICAL AMERICA:

There are so many things in your paper from which I derive much pleasure, but for a long time nothing has pleased me more than that headline (Oh! that it may be true!) "Algernon Ashton has nothing more to say." Although, truth to tell, Mr. Ashton disturbs me not in the least, since I do not even know who he is, yet I cannot imagine why he should seek to express

more contempt for an American who sympathizes with Germany than for one who sympathizes with England.

By the way, I am not a German, but an American of Russian parentage.

Very truly,

FRANCES BAYERS.

New York, March 5, 1915.

## Corrects Professor Hinshaw

To the Editor of MUSICAL AMERICA:

In your issue of March 6, in connection with a statement attributed to Professor Hinshaw of Chicago, there is a reference to Christian Science that is so far at variance with the fact that I am requesting a portion of your space for the purpose of correction.

Professor Hinshaw refers to a method which he says "is founded upon principles akin to those involved in mental and Christian Science and wireless telegraphy."

Christian Science is founded upon divine principle and is akin to neither mental science nor wireless telegraphy. The assumption on the part of the Professor that Christian Science is allied to mental suggestion is contrary to fact. In Science and Health with Key to the Scriptures, by Mary Baker Eddy, the only authoritative text book of Christian Science, the statement is made on page 11 of the preface: "The physical healing of Christian Science results now, as in Jesus's time, from a divine Principle \* \* \* a divine influence ever present in human consciousness."

Christian Science shows plainly that the human mind is capable of evil as of good suggestions, and that any practice based upon such an unstable foundation is dangerous and cannot be productive of permanent benefit. Christian Science practice is based upon the operation of the divine Mind, the influence of which is wholly good. The tendency of many is to attribute mental suggestion to Christian Science; whereas in reality they are opposites in both theory and practice.

Sincerely yours,

CAMPBELL MACCULLOCH.

New York, March 15, 1915.

## How the Propaganda Works

To the Editor of MUSICAL AMERICA:

I am happy to write you that everybody who heard Mr. Freund's address here speaks very highly of it and of his cause.

Several Toledo friends of mine who wanted their daughters to go abroad to study, have changed their minds, and one of the young ladies left for New York two weeks ago and is at present studying with Signor Campanari.

Wishing you good health and success,

Sincerely,

ABRAM RUVINSKY.

Toledo, Ohio, March 16, 1915.

## Need of a School for Conductors

To the Editor of MUSICAL AMERICA:

Mephisto has certainly said the truth when he states, in his last article, that there is a great need of a school for conductors. I, for one, should certainly embrace such an opportunity.

Perhaps those of us who endeavor to compose could receive practical instruction about the different instruments and their use in the orchestra.

Your paper is becoming more interesting and inspiring with each issue.

Sincerely,

RUSSELL S. GILBERT.

Orange, N. J., March 13, 1915.

## Its Arrival an Event in the Home

To the Editor of MUSICAL AMERICA:

Enclosed is my check for a year's subscription to MUSICAL AMERICA.

Way out here, our musical privileges are limited to four or five artists a year, but MUSICAL AMERICA amply provides all the artists regularly once every week. Its arrival is an event in our home.

Very truly yours,

(MRS.) RACHEL MORTON HARRIS.

State College, Ames, Ia., March 15, 1915.

## Interested in the Propaganda

To the Editor of MUSICAL AMERICA:

I cannot tell you how highly I value your paper. It is a splendid musical journal. Also, I am deeply interested in your propaganda, and sincerely wish you every success. It is certainly high time for Americans to realize the talent to be found over here, and to rely upon

their own teachers and artists, rather than on the empty "Studied in Europe" title.

Very truly,

(Miss) ANNA E. CURRIER.

Petersburg, Va., March 17, 1915.

## FOUR SYRACUSE CONCERTS

Chamber Music Oratorio and Recitals in One Week's Events

SYRACUSE, N. Y., March 12.—The Syracuse Arts Club, Harold L. Butler, president, presented Maud Klotz, soprano, and Horatio Connell, baritone, to its members last week. Both were well received, Mr. Connell making a particularly favorable impression.

The oratorio, "St. Paul," was given at Crouse College, Thursday evening, before a crowded house, under the direction of Howard Lyman, with a chorus of one hundred voices. The soloists were Laura Van Kuran, soprano; William Wheeler, tenor, of New York; Clara Drew, contralto, and Harold L. Butler, bass-baritone.

On Tuesday evening the Kneisel Quartet appeared before the members of the Morning Musicals in a most successful concert. The novelties for Syracuse were the Kodaly Quartet (one movement) and the British folk-music setting, "Molly on the Shore," by Percy Grainger. There was a large audience for this first Syracuse concert of the Kneisels in several years.

Under the auspices of the Salon Musical Club, Eloise Holden, soprano and dancer, presented the "Moments Musicals" with a unique entertainment. She was assisted by Miss Pelton-Jones, who played the harpsichord; Jacques Kasner, violinist, and Alexander Russell, pianist. Miss Holden sang a number of French songs, accompanied by the harpsichord and in the second part of the program danced, accompanied on the piano by Alexander Russell.

This was one of the most delightful musicales ever given in Syracuse. The program included numbers for the harp-

sichord, played enchantingly by Miss Pelton-Jones in costume. Among her numbers were seldom-heard works by J. S. Bach, Philip Emanuel Bach, Scarlatti, Handel, Loeillet, Paderewski, and Miss Pelton-Jones's own arrangement of Rossini's Overture to "William Tell." The quaint tones of the ancient instrument, layed with virtuosity, resulted in much pleasure for the audience. Miss Holden, also in costume of the period, sang Gluck's aria, "Par un père cruel," and Campa's "Charmant Papillon" with great success, as well as numbers by Morais, Saint-Saëns and Weckerlin.

The second part of the program was devoted to violin solos by Mr. Kasner, and to dances by Miss Holden, accompanied by Mr. Russell. Mr. Kasner played artistically a Gluck "Aria," Kreisler's "Liebesleid," and "Liebesfreud," "Tambourin Chinois" and "Caprice Viennois," and three of Cecil Burleigh's American Indian sketches.

Miss Holden interpreted Rubinstein's "Moon Dance," Chopin's "Valse," Schubert's "Moment Musical" and "Anitra's Dance," from the "Peer Gynt" suite of Grieg. The "Moon Dance" and "Anitra's Dance" had to be repeated. The audience was large and enthusiastic.

L. V. K.

## Next Convention of Organists to Be Held in Springfield, Mass.

The executive committee of the National Association of Organists, of which Arthur Scott Brook is president, has accepted the invitation of the Board of Trade, Springfield, Mass., to hold the eighth annual convention in that city, the dates being August 3, 4, 5 and 6. All the meetings will be held in the Municipal Building.

The recitals will be held in the large auditorium, which seats over four thousand, and the lectures will be given in the Mahogany room.

A censorship having been placed upon the playing in Switzerland of patriotic airs of the belligerent nations, the order has been evaded in some cases by changing the name of the composition. Thus, in the Canton Vaud, the French military march, "Sambre et Meuse," was played, amid tremendous enthusiasm, under the title, "The Rhine and Rhone," military march by "X."

# ONE DOLLAR

a month for a four-line card in the "Directory Column" of the Educational Department of the Musical Observer (America's fastest growing music monthly) will bring your name before over 15,000 music-lovers, secretaries of clubs, managers, etc., in every city of the Union; it will also appear in over 5,000 copies sold from newsstands, railroad depots, etc., and will in fact open to artists, teachers and the profession in general a wide and very fertile field of publicity.

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## PHILHARMONIC PAYS CLEVELAND A VISIT

### Orchestra's Progress Noted in Annual Concert—String Quartet Ends Season

CLEVELAND, March 20.—The annual concert of the New York Philharmonic Orchestra in this city has just taken place. With so long an interval between concerts, there is an especial opportunity for the observance of the progress made by this veteran organization under the guidance of Josef Stransky.

Dvorak's "New World" Symphony, Rimsky-Korsakoff's "Caprice Espagnole" and the "Tannhäuser" Overture made a brilliant combination of orchestral numbers, relieved by the tenderness of the Chopin Concerto in E Minor, played by Ossip Gabrilowitsch with poetic charm, repose and technical finish. It was followed by the Gluck-Brahms "Minuet" as encore.

The last concert of the Philharmonic String Quartet, the members of which are Sol Marcossion, Charles Heydler, Charles Ricklyk and J. D. Johnston, was one of the best presentations of chamber music of the season. Beethoven's Quartet, Op. 18, No. 2, and a Rauchenegger Quartet in C Minor, together with the Tschai-kowsky Trio, Op. 50, for piano and strings, were played before an audience which completely filled Channing Hall.

Ralph Leopold, of Berlin, who is spending the winter in Cleveland, proved a brilliant assistant at the piano in the trio, the emotional and technical demands of which he fully met, sharing in the honors of an unusually brilliant performance.

A morning concert was given at the Hollenden Hotel Assembly Hall on Wednesday, under the management of Mrs. M. A. Fanning. A large and fashionable audience enjoyed heartily the recital by Anita Rio, an artist new to Cleveland. Mme. Rio's program of old Italian and French numbers displayed a dramatic soprano voice of much depth and purity, well schooled. Neapolitan folk songs were sung with a verve and dash that were captivating.

Preparation for the symphony concert was made at two largely attended club and society musicales at both of which the performance of the Chopin Concerto by Mrs. Sol Marcossion was a brilliant feature. Much success was won at a private musicale during the week by a young contralto singer, Myra Mortimer, who sang with dramatic effect the setting by Anna Goedhart, of this city, of the familiar "Burial of Sir John More," to which she gives the title "A Song of Today," a timely inspiration, when the hearts of many of our foreign residents are wrung by the tales from distant battlefields.

ALICE BRADLEY.

### Taylor "Highwayman" on Club Program in Detroit

DETROIT, MICH., March 18.—The annual MacDowell program of the Tuesday Musicales was given on March 16. Mrs. Christie read a most interesting paper on her impressions of the Peterborough Festival and Colony. She also contributed two MacDowell solos. Mrs. Ernestine Sterling Cudmore sang capably a group of five songs. Frieda von Essen played the first movement of the "Norse" Sonata in a finished manner. The closing number was "The Highwayman," by Deems Taylor, first presented at the Peterborough Festival in 1914. Under the able directorship of Mrs. Clements the chorus sang splendidly. Archibald Jackson sang the solo part very effectively, while Mrs. Mumford, at the piano, added much to the number. Mrs. Wiest was the accompanist of the morning.

F. C. B.

### Commends Its Honesty

To the Editor of MUSICAL AMERICA:

Apart from its general interest, the feature of your paper which commends itself most to me is its honesty. To those who for years have been accustomed to the commercialism of other musical papers, this is such a relief that it cannot be sufficiently appreciated. When the subscriber feels that what appears in a paper such as yours is not governed by purely business interests it is something to be grateful for. For that reason I have taken occasion to recommend your paper to my friends who are interested in music.

Truly yours,

(MISS) CLARA B. STEIN.

New York, Feb. 26, 1915.

## MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 21



—Photo (c) Underwood & Underwood, N. Y.

I am glad to take this opportunity of sending my greetings to your readers and to my fellow-artists.

May the spirit of fellowship and kindness grow stronger and stronger throughout the musical life of our beautiful country.

Louise Homer.  
N.Y. - New York. March 8. 1915

Mme. Louise Homer, the contralto, holds a distinctive place in the affections of her fellow countrymen, not only as a famous Metropolitan star, but as a sterling representative of American motherhood.

## TWO DETROIT COURSES REACH FINALE

Stransky Forces and Shattuck Close Philharmonic Series, and Florence Hinkle Sings in Finale Morse Musicales—Growing Favor for Gales Orchestra—Splendid Recitals by Julia Culp, Olga Samaroff and Mr. Werrenrath

DETROIT, MICH., March 18.—The Detroit Symphony Orchestra gave the fifth concert of its season this afternoon in the Detroit Opera House before the largest audience which has so far attended one of these concerts. Weston Gales has again strengthened several of the choirs. He chose Mozart's Symphony in E Flat Major. The playing of the orchestra was effective throughout, especially so in the *Menuetto* movement. The other numbers on the program, all admirably played, were the "Tannhäuser" Overture; "Tristan und Isolde," Vorspiel; "Lohengrin," Introduction to Act III, and "Die Meistersinger," Vorspiel. The whole of this program was played with a confidence which would do credit to the oldest of our symphony orchestras.

The 1914-15 season of the Detroit Orchestral Association was brought to a most satisfactory conclusion on March 16, by the New York Philharmonic Orchestra, and Arthur Shattuck, Pianist. The Rubinstein Concerto in D Minor brought forward Mr. Shattuck, who added fresh laurels by his wonderfully sympathetic interpretation and by his easy, flawless technic. He made a lasting impression, and enthusiastic requests have been made to the managers of the various series of concerts that he be returned again next year.

Conductor Stransky played a novelty, "The Sorcerer's Apprentice," by Dukas, which served as a contrast to the Dvorak "New World" Symphony, played with wonderful tone shading, ensemble, and power. The "Oberon" Overture was also beautifully performed.

No artist has been accorded a more enthusiastic welcome on her first ap-

pearance here than was given Julia Culp on March 15, when she sang in the fifth of the Philharmonic course of concerts. Keen pleasure was afforded by the mezzo-soprano. Mme. Culp sang one group by Schubert, another by English and American composers and a group by Brahms. Her wonderful breath control was most made manifest in an encore "Long, Long Ago," while the beauty and shading of her tones were brought to light in her Brahms *lieder*. Coenraad v. Bos who assisted Mme. Culp at the piano, made the program still further enjoyable by his solos.

The first of the morning musicales in the ball room of the Hotel Statler was given on March 12. Mme. Olga Samaroff was introduced by Mrs. Robert L. Mes-simer, who is directing this series. The ball room was filled to capacity by an enthusiastic audience. Part one of the program was given over to compositions by Chopin, while the second part comprised numbers by Rachmaninoff, Grieg, Brahms, Schubert, Liszt, Tschai-kowsky, and Wagner-Hutchinson. Mme. Samaroff played with such dignity and certainty as well as artistic interpretation and clarity of technic as to make her a most charming recitalist. Calls for encores were continuous after each number, resulting in her responding with the "Ruins of Athens," Beethoven, at the close of the program.

### Mr. Morse as Accompanist

The third of the Lenten Morning Musicales under the direction of Charles Frederic Morse brought Reinold Werrenrath, baritone, to this city. Mr. Werrenrath was in splendid voice and his artistic interpretations made his well balanced program one long to be remembered. Mr. Werrenrath included in his program the "Vision Fugitive" from

"Hérodiade," a group of German songs, "The Songs of the Sea," by C. Villiers Stanford and a group of songs by English and American composers. Mr. Morse, at the piano, gave Mr. Werrenrath most artistic support.

The closing program in the Lenten Morning Musicales was held in the Green Room of the Pontchartrain Hotel, March 17. Florence Hinkle, soprano, was the artist. Miss Hinkle, charming in person and possessed of wonderful magnetism, delighted her audience in every way.

Her program, made up for the most part of French and German songs, was most beautifully balanced, giving her ample opportunity to display the clarity of her tone production, her clean-cut diction and artistic sense of interpretation. Especially effective was her singing of Schubert's "Auf dem Wasser zu Singen," Fourdrain's "L'Oasis," Goring-Thomas's "Le Baiser," and two old Irish songs, "I know where I'm goin'" and "I know my love." Each of the four groups had to be followed by an encore and an impromptu reception was tendered Miss Hinkle at the close of her program by the entire audience. Charles Frederic Morse acted most ably as accompanist.

E. C. B.

### Ernest Hutcheson Plays Chopin Program in Washington

WASHINGTON, D. C., March 20.—At the third of Ernest Hutcheson's morning recital series at the New Willard, the pianist offered an all-Chopin program. He succeeded in getting close to the composer's spirit and his technique and power were admirable. His program included the B Minor Sonata, Nocturne in D Flat, A Flat Ballade, Scherzo in C Sharp Minor, Berceuse, Valse in C Sharp Minor, A Flat Polonaise and a group of Etudes.

W. H.

Oscar Hammerstein had sufficiently recovered from his operation to leave St. Luke's Hospital last week and to go to his home. The operation was performed on his foot to ward off an attack of blood poisoning. Mr. Hammerstein expected to be at his office this week.



# MUSICAL AMERICA

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New York, March 27, 1915

## THE CENTURY OPERA COMPANY

In the course of a letter to the editor of MUSICAL AMERICA, relating to some personal matters, Miss Lois Ewell, prima donna of the Century Opera Company, makes the following statement:

"There is approximately \$10,000 due me on my contract with the Century Opera Company. Naturally, when some of the most prominent business men of New York, as well as one of its foremost clubs, were the backers, and I was assured there were ample funds to further the enterprise, I never dreamed that in the middle of the season these responsible people would disclaim any further interest or responsibility.

"As my contract forbade my doing any concert work, I naturally have not followed up that end of my profession, and tours are not arranged overnight."

We make this matter public for the reason that we understand an effort will be made to revive and reorganize the Century Opera Company enterprise the coming Fall.

If such an effort is to have any chance of success, the obligations to artists such as Miss Lois Ewell must first be satisfied. If this is not done, what confidence can the public have in the honesty of purpose of those who undertook to put through the scheme?

In connection with Miss Ewell's statement it should be remembered that the Messrs. Aborn, at the time they withdrew from the management, said virtually over

their signature that they had been misled by the statement that there was a reserve guarantee fund of some three hundred thousand dollars.

Furthermore, in his letter of resignation from the board of directors, Mr. Otto H. Kahn said that he had personally put up the large sum of \$75,000 to keep the enterprise going.

Now, in view of the fact that some at least of the performances drew large audiences of those who paid; in view, also, of the fact that the salaries of the majority of the singers were meager; in view of the further fact that little or no money whatever was spent on publicity, the press being called upon to support the venture upon public grounds, the question comes up: "Where did the money go to?"

It certainly was not spent on scenery and appointments, for much of these were loaned by the Metropolitan Company.

In view of the complaint made by Miss Ewell, which is similar to that of others employed by the Century Opera Company and who were thrown on their own resources at a moment's notice, it is but proper that some kind of statement should be made to the public, and especially to the subscribers, as to the finances of the company.

The time has come to speak out—that is, if the enterprise is ever to be revived with the slightest hope of success.

One thing is certain—the founders of the plan, connected with the City Club, one of our most substantial organizations, and supposed to be composed of men of integrity and public spirit, owe it to their own dignity to see that they at least clear themselves of responsibility for what has become a grave scandal in the musical world.

## A RECORD WEEK

MUSICAL AMERICA, in the issue of March 20th, chronicled the following events in the field of distinctly native musical activity: the performance of eight American orchestral compositions, conducted by Glenn Dillard Gunn, an American, in Chicago; a performance of Arne Oldberg's "Paolo and Francesca" Overture in Minneapolis; Stillman-Kelley's "New England" Symphony in St. Louis, and his Quintet in Louisville; a program of works by members of the MacDowell Association colony of Peterboro, at the MacDowell Club in New York; recitals of original compositions by Mrs. H. H. A. Beach and Charles Gilbert Spross in New York; a program of American songs by Percy Hemus in Philadelphia; a concerto of MacDowell by Ruth Deyo in Cincinnati; the announcement of a great Rochester "Sing-Fest" with a chorus of one thousand, organized and led by an American, Harry Barnhart; an organ recital of compositions of A. Walter Kramer; a recital of original works by Charles Cadman in Phoenix, Ariz., and an American program by the Brahms Quintet in Los Angeles. Too late for recording was Ethel Leginska's performance of MacDowell's "Keltic" Sonata in New York.

This would appear to be a record week. But what is particularly remarkable is that this extraordinary showing is not the result of any special effort to make a display in this field on the part of MUSICAL AMERICA, but merely happens in the natural course of giving the news. It could not have happened a short time ago.

## WHERE IS FUTURISM?

The announcement of orchestral concerts for a recent week in New York City, as given in a New York daily paper picked up at random, gave, when sorted out, the following allotment of composers with the number of works of each performed; Chopin, one; Goldmark, one; Mendelssohn, one; Beethoven, eight; Grieg, one; Schubert, one; Strauss, one; Dvorak, two; Tschaiowsky, five; Moore, one; Brahms, one; Wagner and Liszt, doubtful because not particularly specified, but with an indicated number of two or three each.

Here's good old Beethoven leading easily, not only because of a special Beethoven program, but also by virtue of his usual normal number of isolated representations. Tschaiowsky is strong, by virtue of a special Tschaiowsky program. Wagner is weak, chiefly for want of a Wagner program somewhere in the week's schedule. Strauss and Brahms are feeble, and come in on the "scattering list."

How is such a week, as representative of the present time and age of music, to be accounted for? Even the greatest sensational modernists of only a few years back, and who are still regarded as sufficiently fresh, make scarcely any showing at all. As for the much heralded ultra-modernists and futurists, they are not even on the map, nor is the world-famous modern French school represented by even a single work.

Is all this vaunted modern school a bluff—a flash in the pan! Is it all "maya—illusion," a Klingsor conjuration, to crumble at a touch!

Great is Beethoven!

## PERSONALITIES



Kathleen Howard in a Paris Atelier

Kathleen Howard, the contralto, is here seen in the studio of Miss Howard's brother, Cecil, the well-known young sculptor, who has made his home for years in Paris. Miss Howard is posing for a statuette with her brother's dog, "Wolf." "Wolf" is very responsive to music, of which he hears plenty, for Cecil is a collector of quaint musical instruments. Miss Howard is wearing a Chinese costume that she has adopted as an indoor dress.

Culp—"I'm too shy. I can't act. I would not feel at home." That, says Julia Culp, is the reason why she has never gone on the operatic stage.

Paderewski—The Knickerbocker Press, of Albany, N. Y., is authority for the statement that Sigismund Stojowski's "Chant d'Amour" is the favorite composition of Paderewski.

Stokowski—Leopold Stokowski, conductor of the Philadelphia Orchestra, is planning a concert in that city for the relief of the Poles, the program to enlist his orchestra and noted Polish artists.

Donalda—Mme. Pauline Donald, the Canadian soprano, has been made a life member of the Canadian Red Cross Society in recognition of her services in organizing a big concert for the society's benefit.

Wheeler—William Wheeler, the popular concert tenor, has been re-engaged as soloist at St. Bartholomew's Church, New York, of which Arthur Hyde is organist and choirmaster. Mr. Wheeler has been soloist of this church for several years.

Leginska—Ethel Leginska, the pianist, is conducting a series of talks to women which are being syndicated in a large number of American papers. The first article is entitled "Why Are There More Great Men Than There Are Great Women?"

Scott—Ivy Scott, recently prima donna of the Century Opera House, was married on March 9 to Frederick E. Walker, according to despatches from Reading, Pa. She has been appearing in a production of "Robin Hood," of which Mr. Walker is part owner.

Matzenauer—Under the title of "Training a Baby to Be Great" an article published in 106 American papers describes the upbringing of the "opera baby," Adrienne Ferrari-Fontana, daughter of Margarete Matzenauer and Edoardo Ferrari-Fontana, the Metropolitan Opera stars.

Viafora—Having read in the New York Tribune of Gina Ciaparelli-Viafora's New York recital, a music-lover of Lost Cabin, Wyo., recently wrote a letter to Mme. Viafora telling her how much he had enjoyed her graphophone records. He concluded: "I am only an amateur dwelling in a far-away spot of this great country, but possibly you may value a word of praise even from me."

Arens—Franz X. Arens, the distinguished conductor and voice teacher, intends to spend his Summer vacation this year, as usual, on his fruit ranch in the Hood River Valley, Oregon, where he raises every kind of fruit adapted to the soil and climate. The ranch is situated sixty miles from Portland, where Mr. Arens has a large number of pupils, several of whom have classes of their own.

Damrosch—"When the real American musical genius comes—as come he must—he will develop in California," said Walter Damrosch in a recent interview. Mr. Damrosch has always been a believer in California as a prime factor in the artistic advancement of the country. Incidentally he is going to the Coast this Summer to conduct the music which he will write for Margaret Anglin's productions in the Greek Theater at Berkeley of the "Medea" of Euripides and the "Electra" of Sophocles.

Gatti-Casazza—General Manager Gatti-Casazza, of the Metropolitan Opera, is not an unqualified believer in the "new staging" practised by such artists as Max Reinhardt, Gordon Craig, Granville Barker and a few others. He thinks "futuristic" scene-painting has a field limited to special types of drama or opera, and while not decrying the efforts of the reformers and innovators of the day nevertheless maintains that their works are inferior to the art of *mise-en-scène* that existed in Italy and France two centuries ago. "When impressionistic scene-painting is permissible we have provided it," says he with regard to Metropolitan productions. "It is all a question of what is fitting in the particular production."



# POINT and COUNTERPOINT

RELATES Louis Dodge in his "Echoes and Overtones" column in the St. Louis Republic:

I carelessly left a copy of MUSICAL AMERICA where the office boy could find it the other day. It contained—in its Point and Counterpoint department—this little joke:

"So Miss Banger played for you? She claims that she can make the piano speak."

"Well, I'll bet if it spoke it would say: 'Woman, you have played me false.'"

Still, I was surprised when the office boy came to me with a hang-dog expression later in the day and left a folded sheet of paper on my desk with the remark: "Here's a little joke for your Echoes and Overtones department."

This is the joke I found:

Sentimental Young Lady (to caller): "If that beautiful composition I just played could speak, what do you suppose it would say to me?"

Unsentimental Caller: "I think it would say what the jilted ducky said: 'Honey, you done me wrong.'"

\* \* \*

What annoyances we artists have to put up with! For instance, there is the following:

Two tom-cats got in a heated argument outside the opera house last night and spoiled Essie Corey's violin solo at the charity concert. The cats struck a lot of wrong notes.—Tucker (Kan.) "Pantagraph."

\* \* \*

Magistrate—What's the charge against this man?

Policeman—He tried to whip four German street musicians.

Magistrate—Ten days for fighting to beat the band.

\* \* \*

Ready-made thematic materials for an American symphony are provided by Franz C. Bornschein in the *Smart Set*. We append one of these themes:

The Mint Julep Motive:



The "Old-Kentucky Home" of the julep is here utilized by Mr. Bornschein who describes the motive thus:

"Folk music is at the heart of this motive, but all the resources of counterpoint enter into its structure. It is given out by fiddles, cornets and banjos, all out of tune."

Another theme is the "Quick Lunch Motive," in which:

"The whole orchestra enters tumultuously and with a rush. There is then a rapidly descending arpeggio for harps and strings (the Esophagus Sub-Motive) ending in a deep chord for brass and wood wind, indicating satiety."

## NOTICE

For some time past the publishers of MUSICAL AMERICA have learned that a concern, calling itself the Irving-Harcourt Musical Agency, 78 Cragie Street, Cambridge, Mass., which advertises club rates on musical journals, has been collecting, at a very moderate rate, money for subscriptions for MUSICAL AMERICA.

We desire to state that in no instance has this concern turned the subscription over to us. We also state that it is taking subscriptions at a rate we would not accept. The Irving-Harcourt Musical Agency is, therefore, nothing more or less than a fraud.

THE MUSICAL AMERICA COMPANY.

A Baltimore reader sends us an advertisement of an "Easy Method" in piano teaching that might interest Samuel Hopkins Adams of the New York Tribune in his "fake" advertising campaign.

This is the *modus operandi* of the method: Instead of the usual musical notation, the notes are represented by printed letters and their duration by added spaces. Behind each key on the piano is placed its proper letter. "Nearer, My God, to Thee," is given as an example, in 6/8 time. Thus starts the right hand:

| B -- A - C | G - EE -- |

Here are the directions:

When the music says "B," just strike the key marked "B," as indicated by arrow in above illustration. You can't go wrong!

And they even submit testimonials, such as this:

Have had "Easy Form" four weeks and was out of town one week. I practice about fifteen minutes daily and can play several pieces as good as my sister-in-law, who has taken lessons seven years.

Evidently, Sister-in-Law is no Carreño.

\* \* \*

Despite their ingrowing seriousness, how dearly do the music critics love to be facetious! They had their great opportunity for frivolity when Modest Altschuler introduced the "colored light keyboard" in Scriabine's poem of fire, "Prometheus."

W. J. Henderson, of the New York Sun, paraphrased his "Messiah" to this effect:

There were illuminations, indeed, but the people who sat in darkness did not see a great light.

And Edward Ziegler of the *Herald* gave vent to this:

It seemed that two hearings of it were worse than one. But what would you, if even a composer makes light of his own music!

Of the lack of connection between the colors and the music, Algernon St. John-Brenon in the *Telegraph* commented:

You might as well say to your house painter: "Please paint my house in the tonic chord of C, with this proviso and exception, that all the window frames must be in G sharp."

One layman remarked: "I noticed that there were few Southerners in the audience. Why—because they drew the color line."

Now, Scriabine, see what you are responsible for!

\* \* \*

The other day Ernest Hutcheson produced this limerick:

"There was a young lady from Rio  
Who tried to play Haydn's first trio,  
But her skill was so scanty  
She played it 'Andante'  
Instead of 'Allegro con brio.'"

Whereupon a friend of Mr. Hutcheson evolved this verse, à la "Alice in Wonderland":

"You are young, Ernest Hutcheson," the old man said,  
"And your fingers can travel like light;  
So you play 'andante' as a merry 'presto,'  
Do you think in your heart it is right?"

"When a babe in arms," Ernest Hutcheson replied,  
"I used to play tolerably slow,  
But now, I declare,  
I've no time to spare,  
If I want to play all that I know."

\* \* \*

The "music grows hair" theory is promoting the sale of phonographs in barber shops, points out Tracy Hammond in the *Telegraph*. We are given a mental picture of the barber saying:

"A little 'Blue Danube,' sir?"

\* \* \*

Mrs. Benham—I'm saddest when I sing.  
Benham—I share your grief, my dear.

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## McLEAN-CORTESE TOUR

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Frances McLean, Soprano

Frances McLean, soprano, has returned from an extended tour of the South with Angelo Cortese, harpist, having met with success in her appearances in Virginia, Tennessee, Mississippi, Alabama and South Carolina. The last concert of the tour occurred on March 1, in Rock Hill, S. C., at Winthrop College. Mrs. McLean's portion of the program, which consisted of groups of songs in French, German and English, was uniformly well sung, and gave her ample opportunity for displaying her excellent voice and splendid diction. The numbers comprised an "Ariette"

of Vidal; "O Ma Tendre Musette," Mon-signy; Pergolesi's "Que ne suis je Bergère," "Chansons les Amours de Jean" and "Aminte"; Schumann's "Widmung" and "Die Lotosblume"; the Brahms's "Meine Liebe ist Grün"; Singing's "Sylvain"; Oley Speaks's "Morning"; Woodman's "Ashes of Roses," and Catherine Parnell Mead's "Song of Singing." Mr. Cortese was accorded much applause for his laying of compositions of Belotta, Schutze, Holy, Pierné, Hasselmans, Godefroid, Thomas and Tedeschi. Mrs. M. E. Stewart, director of the New York School of Accompanying, was the able accompanist.

The music committee of the MacDowell Club has arranged for Tuesday evening, March 30, a song recital by George Harris, Jr., tenor.

Cornelius Rubner's Violin Concerto in G Minor was performed by Maurice Kaufman and the composer at the concert of the Tonkünstler Society, Assembly Hall, New York, on March 23.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

"CONTEST of the Nations" is the title of an operetta with dances in one act, for solo voices and mixed chorus, by N. Clifford Page, to a libretto by Frederick H. Martens.\* The average operetta written to meet the demands of private schools which do this kind of thing once each year, is made of the simplest—and usually most undistinguished—music and a commonplace collection of words which masquerade under the title of libretto. This work will at once be recognized as something far and away ahead of the average production in the field. Mr. Page, whose compositions are always worthy of respect, has done a piece of work that must win him the profoundest admiration of all who see it. He has not written an entirely new thing, but what he has done has been done with mastery, in a way that few men writing music in America today can hope to rival.

The story of the work is simple enough: In order to settle a dispute of long standing as to which nation excels in singing, dancing or picturesqueness a contest has been arranged. The *Spirit of Fair Play* presides over it, assisted by *Lady Utopia*, who is forewoman of a jury composed of non-contestants. Of course *Miss Columbia* is unanimously awarded the prize on completion of the scenes enacted to introduce the colors of Old Glory: Blue, the symbol of Faith; Red, of Valor, and White, of Peace.

Mr. Page has not approached his work in the hark-work manner in which so much so-called "amateur operetta" music is written. He has tried, of course, to avoid writing music that would be beyond the abilities of such organizations as would be likely to produce his work; on the other hand, he has not put away the wonderful resources of counterpoint,

his own subtle harmonic sense, and given us conventional stuff. He has employed two trumpeters with splendid effect in virtually all the scenes. The opening chorus is notably good, the combining of the two melodies, each given out separately at first, being an example of what a real musician can do without imposing undue difficulties on his forces.

The various nations enter, first *Miss Scotia*. As she appears, "Comin' Thro' the Rye" is heard, and as she bows to the judges the last strain of "Auld lang Syne" is sounded *fortissimo*. Mr. Page's harmonization here is so individual and so admirable that special attention must be called to it. *Fräulein Germania* enters to a von Weber *Ländler*; *Franz Austria* to Strauss's "Tales from the Vienna Woods." There is a splendid tarantelle for *Signorina Italia*; a real Japanese Koto melody, "Hime Matsu," for *O-Me-San*—and Mr. Page may be considered an authority on this music, as he lived for many years in San Francisco—an attractive Jota for *Señorita España*, various Scandinavian bits for the Norwegian, Swedish and Danish representatives. *Mlle. La France* has a song, "The Minuet That Stately Dance," which is a gem. Here Mr. Page again exhibits his superlative musicianship; the part-writing is perfectly conceived with archaic touches that make it doubly attractive; it is followed by *Mlle. La France* and *Jan Poland*'s dancing of the familiar "Don Juan" Minuet. There is a song based on a real Chinese Air, "The Jasmine Flower," for *Wong Cathay*, and a dance, a Hopak and Hornpipe, for *Sasha Moskova* and *Miss Britannia*, with a stunning choral climax at the close, an Irish jig for *Thaddy O'Brien*, a tango—a mighty good one, too—for *La Argentina* and *Don Uruguay*.

Then comes *Miss Columbia*. As she enters there is a greeting with the song, "Hail Columbia, Happy Land." She goes through a series of gestures, indicating that her land is the shrine toward which come all oppressed and unhappy people, and, while she does so, the chorus sings "Columbia, the Gem of the Ocean." Mr. Page has not been content to present this in the bare and empty harmonization which generally accompanies it. But from the prelude, as *Miss Columbia*'s interpretative dance begins, he has woven an accompaniment, slightly Wagnerian, perhaps, around the theme. It is one of the most engaging backgrounds to a popular melody that the present writer has ever noted. It is a masterly achievement. An Indian appears to the sounding of a tribal melody; then a Puritan, as "Old Hundred" is intoned quietly; "Yankee Doodle," as a *Continental Soldier* passes; a Quaker melody, sung by a *Quakeress*, and repeated by the chorus in strict canonic form; then the *Arkansas Traveler* enters to fiddling, the *Dixie Girl* singing "Way Down Upon the Suwannee River," while the piano plays "Dixie" in counterpoint. Then return the *Puritan*, to "Old Hundred," sounded full, the *Continental Soldier* wounded, to "Yankee Doodle," in chorale style with a fine figured bass, and finally "The Star Spangled Banner," richly harmonized and majestically presented, making a stirring choral finale.

Mr. Page's task has been accomplished in a really exemplary manner. He has not originated all of the music, to be sure, but he has treated well-known melodies as only an artist can, and what he has composed in the work is first-class music. Those who have in charge

the selecting of works for school purposes should examine this operetta. In it they will find a notable opportunity for doing something truly worth while, something that will make them feel when they have finished that their time has not been wasted. And there should be an especial desire now to present such a work to counteract the feeling occasioned by the terrible conflict which is raging in Europe.

THROUGH the courtesy of William S. Brady, the New York vocal instructor, a song by the distinguished Italian conductor, Leopoldo Mugnone, has come to hand. It is "Ultima Passeggiata"† and bears a dedication, "Alla Distintissima Signora Dula Rae Drake dedica con ammirazione." Mrs. Drake, formerly a pupil of Mr. Brady, sent the song to him from Florence.

Much has been heard from time to time of the genius of Signor Mugnone as a conductor, though, as a composer he has not made a reputation even in his own land. This song, however, contains melodic ideas that are pleasant, if not distinguished, and it is carefully written. One might expect greater individuality from the pen of such a noted *chef d'orchestre*, yet the executive artist often proves limited in a creative capacity.

SEVERAL years ago the house of Carl Fischer published a volume of Schubert songs edited by Max Heinrich, supplied with English translations by Alice Mattullah. At the time it was praised in these columns, the editing being worthy of note and the translations likewise.

Now there appears from the same publisher a volume of "Sixty Selected Songs by Johannes Brahms,"‡ edited and annotated by Max Heinrich, the English translations again by Miss Mattullah. Making a volume of songs from the complete works of such a master as Schubert is a difficult task and requires judgment and discretion. Yet the selecting of sixty Brahms songs is more so, for no composer of *lieder* maintained such a high standard in his output. Virtually every Brahms song is a gem. Mr. Heinrich has gone through the complete list and in his choice of sixty master-songs has shown how sound is his musical judgment. He has included some of the best known and some of the less familiar songs. One finds such pieces as "Die Mainacht," the lovely "Ständchen," "Vergebliches Ständchen" and "Meine Liebe ist Grün" and also the two little known "rain songs," "Regenlied" and "Nachklang," both based on the theme, which is better known as the main subject of the *Finale* of the master's G Major Violin and Piano Sonata; several of the "Magelone" songs, "Wie soll ich die Freude die Wonne denn tragen?" "Liebe kam aus fernen Landen" and "An die Tauben," a song which makes one think that R. Strauss knew it before he wrote his "Zueignung."

In short the volume is wholly admirable. There is no one in America today better fitted to present to us these songs than Max Heinrich, who is not only a singer of note but, an exception to the rule among singers, a serious musician. His editing is authoritative and his remarks on the various songs at the beginning of the volume are appropriate. Miss Mattullah's translations are, for the most part, exceptionally good. The volume is splendidly printed and contains a full-page frontispiece of Brahms.

LOUIS VICTOR SAAR has written three attractive piano pieces in "Three Love Episodes," issued by Carl Fischer, New York.§ The numbers are "Romance" in C Major, 6/8 time; a "Gavotte-Intermezzo," *Alla breve, grazioso*, F Major, and "Bluette-Dialogue," *Con moto e brillante*, A Minor, 6/8 time. Mr. Saar's reputation as a musician of fine parts is well known. He has

†"ULTIMA PASSEGGIATA." Song for a Medium Voice with Piano Accompaniment. By Leopoldo Mugnone. Published by Gaetano and Paolo L. Mignani, Florence, Italy. Price L. \$1.50 net.

‡"SIXTY SELECTED SONGS BY JOHANNES BRAHMS." Edited and Annotated by Max Heinrich. Published by Carl Fischer, New York. Price, Paper, \$1.50 net; Cloth, \$2.50 net.

§"THREE LOVE EPISODES—ROMANCE, GAVOTTE-INTERMEZZO, BLUETTE-DIALOGUE." Three Compositions for the Piano. By Louis Victor Saar, Op. 75. Published by Carl Fischer, New York. Price 60 cents the first, 75 cents each the others.

put to his credit in the past not only worthy songs, piano and violin pieces, but a splendid violin sonata, which should be heard more frequently than it now is. In these pieces he shows a fertility of invention, a mastery of his material and a gift for writing for the piano far above the average. The part-writing, though free in scheme, is always managed with taste, and harmonically the pieces are engaging. They are not difficult of execution, yet they will require good players to bring out their qualities to advantage.

BRINGING them within the range of all music lovers, be they rich or poor, G. Schirmer has transferred Rafael Joseffy's edition of Liszt's Hungarian Rhapsodies to its popular series, known as "Schirmer's Library of Musical Classics."|| Two albums, containing respectively Nos. 1-8 and 9-15, appear. In them one finds these *pot-pourris* of Hungarian folk-melodies, which some musicians consider worthy of admiration and others would deny a place in musical literature. They are admirably edited and should be welcomed by teachers who in years past have been obliged to pay high prices for an edition which was inferior in many ways to the present one.

WINTHROP L. ROGERS and Sidney Homer are represented in the new song issues from the press of G. Schirmer, New York.\*\* Mr. Rogers, best known for his song, "Let Miss Lindy Pass," has set to music three William Blake poems, "Memory," "How Sweet I Roamed" and "To Morning." His songs have been fairly successful, for he has shown the ability to catch the subtle touch which characterizes much of the mad poet's output and which defies most composers who try to put his poems to music. Of the three, "Memory" is by far the best.

"Old Watt and the Rabbits," "At Last" and "Long Ago," all three in the series, "Songs of the Old South," to Howard Weeden poems, are Mr. Rogers' latest numbers. These, like all of his songs in this style, are natural and agreeable pieces. Particularly good is "At Last," which seems to be a later version of the song, "Uncle Rome," which it resembles very closely in melody and rhythm. "Long Ago" is innocuous.

A single violin issue is James H. Rogers's "Arioso in the Olden Style." This is the first violin composition which we have seen from Mr. Rogers's pen. It is simple and natural, melodious in Mr. Rogers's well known manner, but it does not fall into the category which its title suggests. It is not in the manner of Handel or the older Italian violin composers and it should be, for that is the "ancient style," so far as violin music is concerned. It is dedicated to Fritz Kreisler, who, were he to play it, could make it sound much better than it really is.

FRANK H. COLBY, a Los Angeles musician, has written a very worthy song in "Destiny."†† This is conceived for low voice but may be sung by a medium voice, as optional notes are included.

Mr. Colby has here set to music a stanza of his own poetry that has some merit itself. And the setting is remarkable in that the composer has built his voice part on two notes, B and E, the dominant and tonic, respectively, of the tonality of the song, which is E Minor. Under this voice-part the accompaniment shifts, consisting of half notes in common time, *alla breve*, *Lentamente e largamente*. A very creditable piece of work it is, and in the hands of the real interpretative singer it should have a distinct meaning.

A set of eleven little songs, "In a California Garden," to words by Mary Elizabeth Martin, shows Mr. Colby in another mood. Here he has written fanciful little musical sketches, melodious and unaffected. A. W. K.

||"RHAPSODIES HONGROISES." For the Piano. By Franz Liszt. Edited by Rafael Joseffy. Vols. I and II. Price, Paper, \$2.00 each; Cloth, \$3.00 each. Published by G. Schirmer, New York and London.

\*\*"MEMORY," "HOW SWEET I ROAMED," "TO MORNING." Three Songs for a High Voice with Piano Accompaniment. By Winthrop L. Rogers. Price 60 cents each. "LONG AGO," "AT LAST," "OLD WATT AND THE RABBITS." Three Songs for a High Voice with Piano Accompaniment. By Sidney Homer. Price 50 cents each the first two; 60 cents the third. "ARIOSO IN THE ANCIENT STYLE." For the Violin with Piano Accompaniment. By James H. Rogers. Price 50 cents. Published by G. Schirmer, New York and London.

††"DESTINY." Song for a Medium (or Low) Voice with Piano Accompaniment. By Frank H. Colby. Price 50 cents. "IN A CALIFORNIA GARDEN." A Cycle of Songs for a Solo Voice with Piano Accompaniment. By Frank H. Colby. Price \$1.00. Published by the Musicians' Publishing Co., Los Angeles, Cal.

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## ST. LOUIS SYMPHONY FACES BIG DEFICIT

But Plans to Enlarge Its Activities Next Season are Already Under Way

ST. LOUIS, March 20.—The St. Louis Symphony season will be brought to a close this evening with a repetition of the concert of yesterday afternoon, but the orchestra will add its final "pop" concert to-morrow afternoon. For the last of the regular series, Mr. Zach chose an all-Tschaikowsky program, which brought out a big audience and served to give Mme. Samaroff, the soloist, a most grateful number in the Concerto No. 1, Op. 23. Mme. Samaroff's family resides in this city, and this, coupled with the fact that she has not played here publicly in several years, created a great deal of interest in her performance. Those who heard her realized the improvement in her playing and the superb force and delicate feeling with which she interpreted this monumental tone-picture. She added as an extra number "Troika," by the same composer.

The orchestra was superb in its performance of the familiar "Pathétique" Symphony. The closing number was the tone-poem, "Francesca-di Rimini."

Announcement was made from the stage yesterday by Hanford Crawford, an officer of the Symphony Society, that the deficit for this season was greater than ever before, amounting to more than \$30,000. Prevailing financial conditions were blamed. Mr. Crawford stated that the society was considering a plan to raise for next season a guarantee fund of not less than \$50,000, which would enable an enlargement of the orchestra to the size necessary to do justice to the artistic aims of Conductor Zach. It will also provide funds enabling the orchestra to take more frequent trips, from which the publicity will be beneficial to St. Louis. This plan is well under way and a committee of women, under the leadership of Mrs. Goldstein, will meet soon to arrange for definite action.

A novelty in musical entertainment here was given last Wednesday afternoon at Jefferson Barracks in the form of a recital by Vernon D'Arnalle, the eminent baritone, for the benefit of the American Red Cross Society. He sang numbers by Giordano, Schumann, Brahms, Huhn, and a group of folk-songs of Brittany.

Ernest R. Kroeger gave the fourth of his Lenten recitals Tuesday evening, and the program was made interesting by selections from American composers' works. It was a delightful concert and well attended.

The third Sonata Evening by Victor Lichtenstein, violinist, and Edna Stoess-

sel, pianist, took place at the Musical Arts Hall on Thursday evening. Perhaps the most interesting number was the Sonata in G by John Alden Carpenter. It was excellently played.

H. W. C.

## GOTHELF TO PLAY CADMAN'S SONATA AT COAST BIENNIAL



Claude Gothelf, Young American Pianist

Claude Gothelf, the young American pianist and pupil of Rafael Joseffy and Josef Lhévinne, has been chosen by Charles Wakefield Cadman to play his new Sonata in A Major, which is to have its first presentation at the Congress of American Music, which convenes at Los Angeles the last week in June, in connection with the biennial of the Federated Clubs.

The inspiration for this sonata, Cadman's newest and biggest work for the piano, come from Joaquin Miller's "Sea to Sea" and the musical interpretation follows the lines of the poem closely.

## Zoellner Quartet Again Pleases Salt Lake Audience

The Zoellner String Quartet, under the management of Fred C. Graham, appeared before a large audience at the Assembly Hall, Salt Lake City, on March 19. This was the second appearance of the organization in that city, and had the effect of strengthening the good impression made at its first visit.

## DR. MUCK PRESENTS STRUBE VARIATIONS

Many Beauties of Baltimore Composer's Work Given Full Recognition

BALTIMORE, March 22.—The Boston Symphony Orchestra's fifth and last concert of the current season proved of unusual local interest, as the program gave representation to a work by Gustav Strube, long associated with this famous orchestra and now active as teacher of composition and theory at the Peabody Conservatory of Music in this city. It may justly be stated that the audience found this composition, which Mr. Strube terms "Variations on an Original Theme," entrancingly beautiful. The announcement of the theme is impressive in its simplicity, and each variation gives some new treatment which not only marks the composer as a past master of instrumentation but also stamps his work with a colorful originality. Contrasts of mood are effectively handled and some inspiring atmospheric writing is disclosed. Dr. Muck read the work with the fullest sympathy for its many charms. The audience called Mr. Strube to the stage again and again.

The Sibelius Symphony, No. 1; overture, "Carnival," by Dvorak, and the Tschaikowsky "Variations on a Roco Theme for Violoncello" were the other numbers. Needless to mention, Beatrice Harrison, who was the assisting soloist, made a very deep impression with the solo part of the Tschaikowsky piece. Her playing is musicianly and very appealing, and the charm of her personality was much admired.

Emmanuel Wad, pianist and member of the teaching staff of the Peabody Conservatory, was the soloist at the nineteenth Peabody recital on Friday afternoon. Mr. Wad's temperamental playing, technical display and interpretative qualities were advantageously disclosed in an attractive program. In response to applause, he played his charming Minuet to as an encore.

The Woman's Philharmonic Chorus, Joseph Pacha director, gave a concert at Lehmann Hall on Saturday evening for the benefit of the Community Workshop. A small audience was delighted with the work of the chorus, which was assisted by the following soloists: Mrs. Walter Billingslea, soprano; Edward M. Morris, pianist, and Fritz Gaul, violinist. Mrs. John Swikert and Margaret Ingle were the accompanists.

Hildegard Brandegge, a young American violinist who has been studying with César Thompson and Leopold

von Auer, made her local debut Saturday evening at a recital under the auspices of the Arundell Club. The artist was given a cordial reception and her work gave evidence of musicianly qualities as well as technical command. Clara Ascherfeld, the local pianist, supplied sympathetic accompaniments.

F. C. B.

## MASSACHUSETTS NAMES PRIZE REPRESENTATIVES

Piano and Vocal Contests of Federated Clubs Decided in Boston—Noted Musicians the Judges

BOSTON, March 17.—The Massachusetts Division of the National Federation of Music Clubs, Mrs. Richard Hamlen Jones, State vice-president, held its contest for the ninth biennial festival in Los Angeles, Cal., at Steinert Hall, this city, on Saturday afternoon last. The vocal and piano contestants performed on a screened stage before a jury of five, which consisted of Dr. Karl Muck, conductor of the Boston Symphony Orchestra; Anton Wittek, Arthur Foote, Charles A. White and the local MUSICAL AMERICA representative. The contest was open only to those who had received their musical education solely in America, and were under thirty years of age.

The winners of the contest were Aurora La Croix, pianist, of Southbridge, Mass., and Roland Hayes, tenor, from the Arthur J. Hubbard studio of this city. Those standing second in the contest were Beatrice Holbrook, pianist, and Abbie Conley, contralto, both of this city.

## GANZ PITTSBURGH RECITAL

Pianist Closes Art Society's Series—Heinroth on Modern Music

PITTSBURGH, PA., March 22.—The Pittsburgh Art Society closed a most successful season last Friday night with the appearance of Rudolph Ganz, pianist, who was given a most favorable reception by a large audience at Carnegie Music Hall. Mr. Ganz's phrasing, rhythm and firm, crisp tone demonstrates his high rank among pianists. The Bach-Busoni "Chaconne" was especially well received. Mr. Ganz also scored great success in his interpretation of the Haydn D Major Sonata. He closed his first part with Chopin's Sonata in B Minor. His second group contained a number of his own compositions, which were received with enthusiasm. Mr. Ganz's triumph was complete when he played Hungary's "Racoczy March," the applause which greeted it being the most spontaneous and enthusiastic of the night.

Charles Heinroth, city organist and director of Music of Carnegie Institute, gave a delightful lecture Saturday night on "Modern Tendencies in Music."

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NEWS-PRESS, St. Joseph, Mo., Feb. 13, 1915.

Mme. van Endert charmed with her gracious personality from the first moment of her appearance and her voice and singing fulfilled the expectations that had been aroused. Mme. van Endert is endowed by nature with a resonant, vibrant voice, wonderfully clear and sweet. Her softest passages brought forth unstinted admiration, and she also showed dramatic ability in her opening number, "Agatha's Aria" from Weber's "Der Freischuetz."

BUFFALO ENQUIRER, Feb. 17, 1915.

Brilliant Work by Mme. Van Endert

Buffalo for the first time last night heard Mme. van Endert, operatic soprano, a leading member of the Royal Opera, Berlin. Her voice is one with which nature has been kind. It is of wide range, exceptionally fine quality, great strength, while the singer uses it to the best advantage, showing unsurpassed musical temperament, and a vast knowledge of that of which she has evidently made a life study.

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## MCCORMACK BREAKS RECORD AT CENTURY

His All-Ballad Concert Draws  
Largest Throng of House's  
History

When John McCormack turned his back on the footlights at the Century Opera House last Sunday night to sing "I Hear You Calling Me" for the benefit of the hearers on the stage, he faced a crowd fully as large as the audience of many a prominent recitalist in New York. To accommodate this portion of the overflow, the stage crew had even raised one of the "borders," and, besides, the orchestra pit was entirely filled with auditors, while every inch of standing room up in the balconies was occupied—two individuals even perching in the tiny aperture above one of the proscenium boxes. This eighth McCormack concert of the season in New York attracted the largest audience that has ever been jammed into the Century for a public performance.

This remarkable throng had been drawn by Mr. McCormack and his all-ballad program, which consisted of the following:

"Adelaide," Beethoven; "Once Again," Sullivan; "Sally in Our Alley," Carey; "Come Into the Garden, Maud," Balfe; "Kathleen Mavourneen," Crouch; "The Low-Back'd Car," Lover; "The Irish Immigrant," Baker; "Mary of Argyle," Old Scotch; "Drink to Me Only with Thine Eyes," Ben Jonson, and "The Trumpeter," Dix.

These ballad classics the famous tenor sang as only he can. Throughout his program he communicated to his hearers his gift of the pure joy of song which underlies all music and without which there would be neither symphonies nor music critics. Further, it might have opened the eyes of those who have mistaken ideas about the quality of Mr.

Mccormack's following if they had observed the finely representative audience and the string of automobiles beside the two carriage entrances.

It would be difficult to single out any of the above numbers as especially well done, for the tenor sang them all with a warmly lyric tone, sharply defined enunciation and a wealth of feeling. Perhaps the greatest applause went to "Come into the Garden, Maud," "The Irish Immigrant" and the rousingly voiced "Trumpeter." Among the many encores was the Bizet "Agnus Dei."

Donald McBeath pleased with several violin solos, and Edwin Schneider provided his wonted musicianly accompaniments.

K. S. C.

## WARFORD STUDENT MUSICALE

Pupils of Teacher Heard Effectively in  
Chickering Hall

Claude Warford, tenor and teacher, presented several students in a musicale at Chickering Hall last Wednesday afternoon. The audience was large and enthusiastic and numbered many of New York's prominent musicians. Among the composers present whose works were on the program were Mary Helen Brown, John Prindle Scott and Hallett Gilbarte.



Claude Warford

Julia Cox sang songs by Cadman, MacDonald, Löhr and Dell'Acqua in a highly artistic manner, with beautiful tone and fine enunciation of the text. Edna Wolverton proved that she has the qualifications for work of a high order and she has a gracious stage presence in addition to her charming voice. Tilla Genumder displayed a dramatic soprano voice of wide range which she uses with much skill. In the two Warford songs, "The Voice" and "The Judgment Book" she did excellent work, although Campbell-Tipton's "Spirit Flower" gave her greater opportunities for pianissimo singing. This latter song was admirably done.

Martha Voigt played the first movements of the Mendelssohn G Minor and Moscheles's G Minor Concerto so well as to command respectful attention and a burst of spontaneous applause at the close. She was ably supported by Laird Barkalow at the second piano for the Mendelssohn Concerto. Mr. Warford accompanied the Moscheles's number and played the accompaniments with his usual skill.

Active Season of Jefferson County's Teachers

The Jefferson County Music Teachers' Association, auxiliary of the New York State Music Association, has enjoyed an active season, recent noteworthy recitalists having been Professor Adolf Frey, pianist, and Melville Clark, harpist. Julia Elta Crane, of the Crane Normal Institute of Potsdam, N. Y., spoke interestingly on "What School Music Can Do For a Community's Music." She was heard by a good-sized audience of teachers, students and laymen. At the invitation of the Jefferson County Music Teachers' Association John C. Freund, editor of MUSICAL AMERICA, will give his address before the Northern N. Y. Federation of Women's Clubs. Forty-three clubs, composing nearly 4,000 women are represented in this federation of clubs. They are looking forward eagerly to Mr. Freund's visit.

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## WERRENATH AIDS NEW ORLEANS CLUB

Baritone Principal Soloist in Program of Songs and Choral Numbers

NEW ORLEANS, March 20.—In its annual Spring concert, the Morning Musical Club, of which Victor Despommier is the able director, appeared at the Lafayette Theater on Thursday evening, with Reinald Werrenrath, baritone, as principal soloist. The program opened with the beautiful "St. Mary Magdalene" of Vincent d'Indy. "The Highwayman," cantata by Deems Taylor, was received with the greatest enthusiasm. Mr. Werrenrath was the soloist in these two numbers, and also sang the Prologue to "Pagliacci," as well as an engaging group of songs. He is the possessor of a voice of great beauty and has become a New Orleans favorite. He gave numerous encores. Included in his group of songs was "A Rainy Day," by Mr. Despommier, and the composer was called out to share the ovation given the singer.

The chorus under its able director was in perfect form. Mary V. Malony was at the piano and Henri Whermann played the organ and violin in several of the numbers.

Nearly 2,000 persons listened to Harold Bauer and Pablo Casals in a joint recital before the Philharmonic Society last Tuesday evening. Mr. Bauer has ap-

peared here many times, and was greeted as an old friend. Mr. Casals, the Spanish violoncellist, was making his first appearance before a New Orleans audience, and his remarkable playing of the Bach Suite in C Major gained him an ovation. As an encore he played Schumann's "Abendlied." The program closed with the beautiful Sonata in A Major of César Franck, and the two also played the Brahms Sonata in F Major.

On Wednesday evening Trinity Church was crowded to the doors for the appearance of Edwin Arthur Kraft, of Atlanta, who gave a most delightful organ recital. Henry Berlin sang "It Is Enough" from "Elijah" and the choir gave, as an offertory, Spicker's "Fear Not, O Israel." This recital was the first on the new \$10,000 organ, a gift from the late Morgan Whitney.

Much interest is being manifested here in the approaching visit of John C. Freund, MUSICAL AMERICA's able editor, who will give his famous lecture on the "Musical Independence of the United States" on the evening of the 25th.

D. B. F.

Leo Ornstein to Tour Under Concert Direction M. H. Hanson

Believing that there is a wide interest in the hearing of ultra-modern piano music, M. H. Hanson, the New York concert manager, has taken under his banner, for the season of 1915-1916, Leo Ornstein, the young composer-pianist, whose recitals in London and New York have aroused so much comment. Mr. Hanson will offer Mr. Ornstein next season in programs of his own music and other moderns such as Schönberg, Cyril Scott, Ravel, Debussy, Albeniz and Groves.

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OLIVE ULRICH, Soprano Hammerstein Opera Co., N. Y.  
CLARA PICKEN, Soprano Soloist, Church of the Mediator, N. Y.  
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## SASLAVSKY STRING QUARTET UNDER NEW MANAGEMENT



The Saslavsky String Quartet—Reading from the left: Alexander Saslavsky, first violin; Nathaniel Finklestein, second violin; Jacques Renard, 'cellist, and Hans Weissman, viola

CATHERINE A. BAMMAN, of 436 West 154th Street, New York City, who controls the destinies of several chamber music attractions, a field in which she is specializing, has just added another strong organization to her roster, which consists of the Barrère Ensemble of Wind Instruments, the Trio de Lutèce (flute, harp, 'cello) and the Trio de Trianon (harpsichord, viola da Gamba and flute). This latest addition is the Saslavsky String Quartet.

The Saslavsky organization has emerged from the shelter of the New York Symphony Orchestra, which also produced the Barrère Ensemble. The Saslavsky String Quartet numbers, besides Alexander Saslavsky, the first violin and assistant conductor of the New York Symphony Orchestra, three other first players of that organization, Nathaniel Finklestein, who is the assistant concertmaster, is the second violin; Hans Weissman, who has long been solo viola with the Symphony, is the viola of the quartet, and Jacques Renard, who was called to replace Paul Kefer when the latter resigned in favor of his many concert bookings, is the 'cellist.

This spring the quartet is to tour in the South, and a Middle West tour is well under way for January and February of next season. Owing to the orchestral demands, the tours of the Saslavsky Quartet, like those of the Barrère Ensemble, must be arranged in such a way that they centralize around a certain fixed time. It is not possible for these organizations to go out in the usual way for a few days now and again; the bookings must all be taken at once. In this way it was possible to arrange the splendid tour of almost three months' duration which the Barrère Ensemble is to make to the Pacific Coast this year, and which will cover most of the important cities en route.

Mutual understanding and concentra-

tion are the outstanding features of this Saslavsky Quartet, which with each succeeding year is becoming more and more widely appreciated.

### SIXTH TORONTO APPEARANCE

Yvonne de Tréville Again Scores Notable Success in the Canadian City

Yvonne de Tréville, the popular American soprano, scored a notable success as soloist with the Schubert Choir of Toronto, Canada, in that city on Tuesday evening, March 9, this being her sixth appearance in Toronto in the last two and a half seasons. Miss de Tréville came from Washington, D. C., where she had just been heard in four concerts.

The soprano was given an ovation after virtually every appearance and three encores were demanded at the close. Her numbers were an air from Verdi's "Un Ballo in Maschera," Cadman's "Thistledown," Louis Lombardi's "Let Us Forget," both of the latter written for her by their composers, and "Belgium Forever," by Nathalie Touriskeno. This last had to be repeated and when it was many soldiers in the hall joined in with the prima donna. The "Depuis le Jour" aria and the Mad Scene from Meyerbeer's "Camp of Silesia" completed the program.

### OBERHOFFER IN FORT WAYNE

Minneapolis Symphony Presented under Musical Club's Auspices

FORT WAYNE, Ind., March 12.—Before a very large audience the Minneapolis Symphony Orchestra recently gave a program at the Majestic Theater on February 27, which was as splendid in choice as it was brilliant in execution. Though handicapped by the sudden serious indisposition of Mr. Czerwony, concertmaster, the orchestra played with its wonted

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The evening was opened with the "Der Freischütz" Overture of Weber, after which the program announced the Symphony No. 5 of Tchaikowsky, both being brilliantly played.

A Fantasy for harp and orchestra, by Dubois, gave Henry Williams opportunity to display all the merits of this instrument, of which he is master. All the delicate graces of it were made evident in the "Fantasy" and the "Prière" of Hasselman, which was given as an encore. Great praise should go to Mr. Oberhoffer for his arrangement of the Woodland Sketches of MacDowell, which were played with great delicacy. The program closed admirably a Liszt tone poem, with an added Slumber Song, by Mr. Czerwony, in which much beauty of tone was displayed by Mr. Von Vliet, the 'cellist. The concert was given under the auspices of the Morning Musical Club.

The Hungarian Minister of Education and Fine Arts, Aurel Kern, has been appointed director of the Hungarian Opera in Budapest.

### VERA BARSTOW IN BOSTON

Violinist a Much Applauded Soloist with Musical Art Club

BOSTON, March 19.—Vera Barstow, the talented violinist, was heard for the first time this season here yesterday at the morning concert of the Musical Art Club, held in the Toy Theater. Accompanied by Mary Shaw Swain, Miss Barstow played the "Sarabande et Musette," Von Kunits; "Pierrot Gai," Tirindelli; "Spanish Dance," No. 8, Sarasate, and the "Indian Scherzo," by Victor Kolar.

Miss Barstow performed with surety and ease. She draws a rich, warm tone and in ornate passages her technical skill was strikingly manifested. She was obliged to give encores after each number. Other artists on the program were Mrs. Viola Davenport Fuller, soprano, and Bertha Schoff, pianist.

The Musical Art Ladies' Chorus closed the program, singing numbers by Horatio Parker, Arthur Foote, Margaret Lang and Berger, with Stephen Townsend in the conductor's stand. The chorus sang brilliantly.

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## FINE OFFERINGS BY CINCINNATI CLUBS

### Triumphs for Pianist, Singer and Barrère Ensemble in Two Concerts

CINCINNATI, March 20.—Two superlatively interesting concerts were given in Cincinnati within the last few days—one by the Barrère Ensemble, which made its annual appearance under the auspices of the music department of the Cincinnati Woman's Club, and the other the final concert of the Matinée Musical, which served to introduce the distinguished English pianist, Katharine Goodson, to Cincinnati in a program shared by Christine Miller, contralto.

The Barrère Ensemble not only aroused interest because of the novelty of such an arrangement of instruments, but sustained it by the remarkably fine manner of its performance. Mr. Barrère's solos, by Gluck and Le Claire, aroused a storm of applause, quite unlike the well-bred patter of gloved hands to which the walls of this conservative auditorium are accustomed to resound.

The concerted numbers of the Ensemble were equally effective. Particularly interesting were the "Pastorale" by Gabriel Pierné, for flue, oboe, clarinet, horn, and bassoon, and the Scherzo of Deslandes. The "Woodland Sketches," of MacDowell, arranged by Barrère, constituted another attractive number.

In Katharine Goodson, whom the local public heard for the first time, there appeared a pianist of splendid gifts. It is unnecessary to speak of Miss Goodson's technique for, like the art which conceals art, it is so comprehensive and so all-sufficient that it apparently does not exist at all. It is rumored that Miss Goodson is soon to appear in Cincinnati in recital, and it is fondly hoped by lovers of fine piano-playing that the rumor will soon become reality.

Christine Miller, who has appeared in Cincinnati a number of times, where she is greatly admired, shared in the success of the program. She presented two charming groups in which she was greatly applauded and which included "Feldensamkeit" and "Der Schmied," Brahms; "Mit deinen blauen Augen," Strauss; "Dank des Paria," Wolf; "Ich glaub' Lieber Schatz," Reger; "Separation," Ward-Stephens; "To One I Love," Louis Victor Saar; "Morning Song," Horatio Parker; "Don't Care," John A. Carpenter, and "A Birthday," Arthur Whiting.

Of the local concerts of the week, that of Marcan Thalberg, the distinguished Swiss pianist, who is at present on the staff of the Cincinnati Conservatory of Music, was of unusual importance. Mr. Thalberg is particularly successful in recital and his performance on this occasion elicited the greatest applause from an audience which left not a single seat unoccupied. Mr. Thalberg gave the Beethoven Sonata, Op. 110; a Chopin group, and three Liszt numbers a masterful reading.

Another notable concert at the Conservatory in which was revealed the unusual teaching ability of Frederick Shailor Evans, was that given by his pupils Friday evening. Mr. Evans recently celebrated the twenty-fifth anniversary of his association with the Conservatory.

An entertaining as well as highly instructive lecture was given by Anne

Shaw Faulkner, of Chicago, Friday evening and Saturday afternoon at Emery Auditorium, where she spoke on the various instruments of the modern orchestra. She had the assistance of the Cincinnati Orchestra, under the direction of Dr. Kunwald. A. K. H.

### RESULTS OF PROPAGANDA

#### Fruits of John C. Freund Campaign Set Forth in 1914 Year Book

"A retrospect of the year 1914 in music justifies the belief that it represents a period of real cultural significance and progress, one less adversely affected by the European conflict than might at first have been expected." Such is the general survey of the year made in the American Year Book for 1914 by the editor of the music department, Frederick H. Martens.

"If creative activity among American composers in the operatic field has not been marked, valuable additions have been made to the literature of symphonic music and to that of the voice and solo instruments. The propaganda for American music and musicians (inaugurated by John C. Freund, editor of MUSICAL AMERICA) has been fruitful of good results, and there has been a general and widespread growth in musical interest and appreciation.

"The growth of the movement in favor of encouraging and furthering the cause of American composition has resulted during the year in the formation of various societies whose specific aims all tend toward the same general end." The musical development during the year is next given in detail.

### MISS CANNON'S RECITAL

#### Klibansky Artist Pupil Sings Notably Well in Chickering Hall

Lalla Bright Cannon, artist pupil of Sergei Klibansky, gave a recital in Chickering Hall on March 17, and delighted a good sized audience with her lovely soprano voice. Miss Cannon's program contained nothing that is not familiar; however, she brought extreme artistry to bear upon each of her interpretations. She sang an American group comprising works by Mrs. Beach, Kernochan, Gilmour, Spross and Saar; songs in German by Grieg, Strauss and Rubinstein; two French numbers by Hahn and Massenet, an aria from "La Juive," and concluded with the duet from Act I of "Pagliacci," in which she was assisted by Richard Bunn, baritone.

To single out any of the foregoing for special praise were difficult. All were splendidly sung. Miss Cannon was obliged to add several extras. Mr. Bunn's baritone voice is rich and strong and he sang his lines acceptably. More than passing mention should be made of the polished accompaniments of Alice Shaw. Miss Shaw is one of the best accompanists that the present writer has heard; her work on this occasion was ideal. Homer E. Williams added two well played numbers on an instrument called the choralcello. B. R.

### "HYMN OF HATE" IN LONDON

#### Students Sing German Song of Invective Against England

London cable despatches of March 13 to New York newspapers said: A couple of days ago the students at the Royal College of Music, London, sang in chorus Lissauer's "Hymn of Hate," the words and music of which were reproduced recently in a London newspaper in order to hear what the so-called formidable hymn sounded like. Sir Walter Barrett conducted the choir.

Sir Hubert Parry, the British musician and director of the college, said afterward:

"Sir Walter asked the students to sing the hymn with plenty of snarl to express honestly the intentions of the composer, but they laughed too much to snarl. However, when they came to the word England they rolled it out in fine style, and Lissauer would have been delighted to hear its reverberating note. 'What do I think of the music? Well, the man who wrote it certainly knew his business. The music carries out the idea intended, and is unquestionably better than the poetry, and I felt like sending Lissauer a telegram telling him how much we had enjoyed his work and what infinite amusement it had afforded us, but I did not see how I was going to insure the telegram reaching him.'

Italo Cristalli, who spent a season at the Metropolitan, recently sang *Lohengrin* in Parma.

## NEW CHORAL IMPETUS FOR SAN DIEGO

### People's Chorus Under Conductor Lehmann Attains High Mark in "Creation"—Indian Princess Sings for Mikado's Envoy to Exposition—Girl Pianist of Los Angeles Wins Success with San Diego Symphony

SAN DIEGO, CAL., March 12.—Since the performance last evening of Haydn's "Creation" by the People's Chorus under Willibald Lehmann, we now hold the belief that the city has an organization that shall be able to go hand in hand with the newly developed Popular Orchestra. While the experienced ear detected here and there a flaw, no body of local singers has ever yet apprehended the mark reached in last night's performance. The chorus showed careful training and revealed a tremendous volume, and with painstaking care it should develop into an organization of more than local merit.

The soloists included Blanche Lyons, soprano, of this city; Edwin House, baritone, and G. Haydn Jones, tenor. Both the latter are from Los Angeles. Mrs. Lyons did splendid work, and her "With Verdure Clad" and "On Mighty Pens" were artistically done. Edwin House possesses a beautiful voice of baritone quality and he showed a thorough appreciation of music. Much of his work was unusually artistic. G. Haydn Jones displayed a light, pleasing voice.

A feature of the evening was the presence in a box of Mme. Schumann-Heink and her family.

Princess Tsianina Redfeather, whose fame as a singer of Indian songs has spread throughout the country, visited here this week with Gertrude Gilbert. It so happened that Monday, March 9, Admiral Baron Shigetoo Dewar official representative from the Emperor of Japan to the Panama-California Exposition, was also in the city and was honored at a tea in the woman's headquarters in the California building at the exposition.

During the afternoon Miss Gilbert and her guest attended the tea. The Japanese admiral had never heard any Indian songs, and it was in answer to his quaintly put request that Princess Redfeather seated herself at the piano and to her own accompaniment sang an "Indian Lullaby" and "From the Land of the Sky-Blue Water." The Admiral was overjoyed with her voice and with the compositions.

#### Praised by Schumann-Heink.

One day of her visit the Princess passed at the home of Mme. Schumann-Heink, at Grossmont, only a few miles from the city. The famous diva had never before heard Redfeather sing, but the report to-day is that the noted contralto is tremendously interested in her Indian visitor and that she showed much enthusiasm.

Marjorie Nichols, a seventeen-year-old

pianist of Los Angeles, was the attraction at the last two concerts of the San Diego Symphony Orchestra, Thursday, March 4, and Saturday, March 6. Although she is but a tiny little person, with hands which look no larger than those of a small child, Miss Nichols gave a wonderful performance of the A Minor Concerto of Grieg. She received tremendous applause and after long persuasion played Moszkowski's Valse, Op. 34, No. 1. This she executed in masterly style, showing that, with a profound technique, she possesses temperament. Not yet satisfied the audience recalled her and after some five or six curtain calls little Miss Nichols played the Schubert-Liszt "Hark, Hark, the Lark."

At the Amphion Club meeting Mrs. J. Perry Lewis, one of San Diego's popular society women and the possessor of a pleasing soprano voice, was the soloist, and with her there appeared Dr. Humphrey J. Stewart, official organist of the exposition, and Merrill Baldwin, 'cellist. R. M. D.

### ENDS WASHINGTON SERIES

#### Boston Orchestra Concludes Highly Successful Symphony Season

WASHINGTON, D. C., March 23.—The last of the Boston Symphony concert series has been given, marking the close of the orchestra season in Washington. The Capital City has had the privilege of hearing several representative organizations this winter, and so great has been the interest exhibited that the Philadelphia Orchestra will add to its series next season and others will also increase the number of concerts.

Special interest was manifested in the symphony presented by the Boston organization, which was the No. 4 in C Major of Ropartz, played for the first time in this city. This bears the stamp of the modern French school and contains some delightful melodic themes. It was artistically interpreted by Dr. Muck. A number which awakened especial enthusiasm was the Goldmark Overture of "Sakuntala."

The soloist was Beatrice Harrison, 'cellist, who played the "Variations on a Rocco Theme," by Tchaikowsky, with technical and interpretative sympathy. W. H.

#### Mrs. MacDowell in Dayton Recital

DAYTON, O., March 19.—The Women's Music Club had Mrs. Edward A. MacDowell for a recital at the Y. W. C. A. Auditorium on Thursday and Mrs. MacDowell gave a most interesting talk on the ideals of the late composer and these ideals as they are carried out in Peterboro. Mrs. MacDowell also played an interesting program of her husband's compositions. SCHERZO.

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## PAGEANT MASTER LANGDON DISCOVERS NEW COMPOSER

Frank LeFevre Reed Writes  
Music for Historical Drama to  
Be Enacted at Austin, Tex.—An  
American by Birth and Training

WHEN William Chauncey Langdon called upon John C. Freund, editor of MUSICAL AMERICA, for advice concerning a possible composer of music to a pageant he had written for Austin, Tex., Mr. Freund replied:

"Why not go to Texas for your man? You will find him there. Don't search the four quarters of the earth for what lies at your very door."

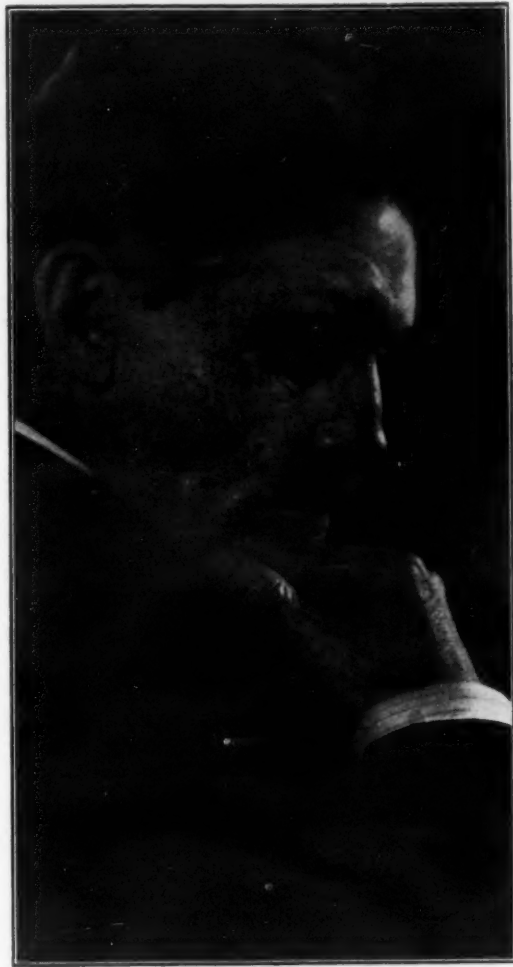
Mr. Langdon followed Mr. Freund's advice and the result was his discovery of Frank LeFevre Reed, professor of music in the University of Texas.

During the last week of April will occur the four performances of the Pageant of Austin, which will celebrate the completion of the new \$1,720,000 dam across the Colorado River at that city. Mr. Langdon of New York, known as the Master of the Pageant, was spurred on by Mr. Freund's optimism and aided by his fresh acquaintance with the field he started his search for a composer, and soon got in touch with Mr. Reed. From the results already achieved Mr. Langdon believes that he has found the right man to compose the pageant-music for Austin and one whose music will constitute an addition to American musical literature.

Mr. Reed is an American both in blood and in musical education. He is a native of Indiana. He takes pride in the fact that his entire musical education was received in America. He was twice awarded scholarships in piano-playing and was for three years a pupil of Fraulein Sophia Fernow, and later studied with Signor Albino Gorno. A thorough and extended course of instruction with Dr. Percy Goetschius, the eminent American theorist and author, completed the substantial foundation upon which by his own studies and experience Mr. Reed has developed his splendid abilities as pianist, teacher and composer.

Of Dr. Goetschius Mr. Reed says, "I am more powerfully indebted to that man than to any man on earth. In a way I am self-educated, but I could not have been self-educated except for him."

Mr. Reed is a Fellow American Col-



—Photo by Lerski

Frank LeFevre Reed, Professor of Music at the University of Texas in Austin, Tex.

lege of Musicians; member National Music Teachers' Association, and of Die International Musik-Gesellschaft. Before going to the University of Texas to build up the department of music, he was professor of piano at Fremont College, Fremont, Neb., and professor of music at the Pennsylvania College of Music, Meadville, Penn.

The symphonic music that Mr. Reed has composed for the Pageant of Austin consists of five numbers interspersed through the ten other scenes which are historical in character and realistic in dramatic treatment. These five numbers will be performed by an orchestra of forty-four instruments. While in the pageant these orchestral numbers will accompany dramatic action, the music will also be suitable for performance

without the dramatic action. The subjects of these five numbers are:

I. Introduction: The Conqueror; II. Interlude: The Lone Star; III. Interlude: The Spirit of the South; IV. Interlude: The Coming Years; V. Finale: The American City.

In character Mr. Reed's music is conservatively modern. He conceives his music distinctly in the modern spirit, with even a tendency evident toward the ultra-modern tone painting, but without ignoring the claims of melody and straightforward harmonization.

### INDIANAPOLIS CHORAL EVENT

Marcus Kellerman with Männerchor—Club's Organ Program

INDIANAPOLIS, IND., March 13.—A most enjoyable program was presented by the Männerchor at its third concert on March 5, on which occasion Marcus Kellerman, basso, of New York, and Gaylord Yost, violinist, appeared as soloists. The body of singers responding to the director, Rudolf Heyne, manifested a firm attack and a volume of tone which was thrilling. The "Brautfest," from "König Rother," Krug-Waldersee, and "Die Macht des Gesanges," Max Bruch, for mixed chorus, proved beautiful numbers.

The work of Mr. Kellerman, who was warmly received, was very satisfying, drawing his *lieder* from Loewe, Schumann, Hermann, Hoffman, Kœmmenich and Strauss. Having at his command a big voice and a deep musical intelligence, he succeeded in captivating the audience. Pleasing in his two groups was Mr. Yost, whose arrangement of Cadman's "From the Land of the Sky-Blue Water" was very creditable. At the piano were Mrs. Arthur Monninger for the chorus and Mr. Kellerman and Mrs. Frank Henry for Mr. Yost.

Organ day, which was an open day to the public, was observed by the Matinée Musical on March 10. The participants were Sara Norris, of the faculty of Miami University; Ida Sweeney, Ruth Murphy, Mrs. Louise S. Koehne, Carrie Hyatt, Mrs. John Kolmer, Jesse Crane, Margaret Woodbridge and Mrs. Frank Henry. The program was in charge of Bertha Schellschmidt.

On March 11 Sculpture Court was crowded at the debut concert of Cornelia Bell, soprano, who was assisted by Mrs. Jean McCormick, contralto, and Rudolf Heyne at the piano. In an aria from "Ernani" Miss Bell revealed a voice of purity and flexibility. P. S.

### "Musical America" in Reading Course of Colorado High School

FLORENCE, COL., March 9.—Mrs. Thomas M. Howells, of Florence, has been championing MUSICAL AMERICA as a medium of general music news and has had it included in the reading course at the High School. Her recent concert with a senior and a junior choir was a revelation to the appreciative audience that gathered in the largest hall of the oil city. There was praise for the dramatic and sympathetic soprano of Mrs. Howells and for the other soloists.

The Memphis (Tenn.) News-Scimitar remarks that if the project for building an auditorium in that city seating 12,000 to 15,000 persons materializes, the people will be able to "see and hear grand opera for from ten to fifty cents a head, or what they now pay to see and hear picture shows and vaudeville."

Alicia Adelaide Needham, the song composer, is selling autographed copies of her songs to raise money to buy comforts for the Irish troops at the front.

## RUDOLPH GANZ

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San Francisco Symphony in San Francisco  
Minneapolis Symphony in St. Paul  
Chicago Symphony in Chicago

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"Rudolph Ganz played the Tchaikowsky concerto in B flat with magnificent power, a masterly technical skill and a beauty of tone and phrasing that won him four recalls."—*Indianapolis News*.

"Ganz played the Beethoven Emperor concerto as he plays everything—with consummate understanding, strength and technical mastery. The house wanted an encore."—*San Francisco Bulletin*.

"Mr. Ganz is one of the musicians whose brain and sensibilities maintain between them a delicately balanced control of whatever he does. That fact results in an amazing clearness of purpose and cleanness of execution and makes him not only deeply enjoyable as an artist, but thoroughly valuable as a model."—*St. Paul Daily News*.

"Rudolph Ganz was the soloist playing the Beethoven Concerto in C major and the Liszt Fantasia on Hungarian Melodies. He gave fine, manly readings of both works, with a breadth of grasp greater than ever before."—*Chicago Evening Post*.

"Mr. Ganz played the first pianoforte concerto. The playing of it was a triumph of restraint and brought forth more beauty than any other half hour has produced in the concerts of this season."—*Chicago Daily News*.

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## BISPHAM SURPRISES AND PLEASES NEW ASSEMBLY

Noted Baritone's Unexpected Appearance a Treat—Frank Warner's Cycle Heard for First Time

The last concert given by the New Assembly in the Hotel Plaza on March 18, provided a choice surprise in the form of the unexpected appearance of its honorary president, David Bispham, the noted American baritone. Mr. Bispham addressed the Assembly with a short, striking speech on behalf of the American composer, whom, he explained, it is the aim of the Assembly to further. After the new Frank Howard Warner song cycle had been given Mr. Bispham contributed enough of his art to the program to whet the audience's appetite, and have his hearers clamoring for more.

"Voices From Nature," is the title of Mr. Warner's new cycle, which was heard for the first time on this occasion. The words are by Jutta Bell-Ranske. It was fairly well sung by Elsa Alves, soprano; Mrs. G. L. H. Davis, mezzo-contralto; Albert Quesnel, tenor, and Frank R. Hunter, baritone. One does not like to disparage the work of so whole-hearted and painstaking a composer as Frank Howard Warner, yet it can hardly be said that in this cycle he has added an enduring volume to the meager library of American music. Were Mr. Warner

not so well versed in the French musical idiom, he might, figuratively speaking, articulate his native language more consistently and with more conviction. Whole-tone-ism and Debussyism in general will never increase the stature of our music. Mr. Warner's best music appears to be that which is cast in the healthy diatonic mould. He would do well to cultivate his personal idiom. The verses are in no sense noteworthy. "The Nightingale," sung by Miss Alves, appears to be the best of the set. Markham Talmage provided the flute *obbligato*. Mr. Warner was vociferously applauded at the conclusion of the cycle.

Sergei Kotlarsky, the violinist, was announced as the assisting artist, but did not appear. In his place was Laurence Goodman, pianist, who contributed Chopin's "Heroic" Polonaise, the Schubert-Tausig "Marche Militaire," and shorter numbers, with good effect. The audience was the largest of the season.

B. R.

### Recitals of Oley Speaks's Songs

Oley Speaks, the baritone-composer, whose songs are popular with concert audiences throughout America, gave a recital of his own compositions in Philadelphia on March 10. This week he appears at a private musicale in Delmonico's and on Saturday for the Beaux Arts Club at the Waldorf-Astoria. He will sing in Goshen, N. Y., on April 4.

## SUMMER MUSIC COURSES AT CORNELL UNIVERSITY

Sessions Are in Three Broad Divisions—A Strong Faculty Headed by Professor Hollis Dann

ITHACA, N. Y., March 19.—Cornell University's twenty-fourth summer session for the training of teachers and supervisors of music is planned this year to cover a period of almost six weeks, extending from July 5 to August 13. Most of the courses offered consist of five exercises a week, one each week day except Saturday. They are in three broad divisions: courses for supervisors of music, advanced courses and physical education. These are subdivided as follows, the letter after each course indicating its difficulty, with E as the most difficult:

Sight Reading—A., Sight Reading—B., Material and Sight Reading—C., Dictation—A., B., C., Material and Methods—B., Methods—C., D., Rudiments of Music—A., Melody—C., Melody and Harmony—D., High and Normal School Music and Conducting—D., Practice Teaching—D., History and Current Events—D., Chorus, Voice Training—E., Musical Composition—E., Appreciation—E., Orchestral Technique—E., Physical Education, two courses.

The music faculty comprises Hollis Dann, principal of this department and Professor of music at Cornell, Laura

Bryant, Walter H. Butterfield, Bernice White, Stella Stark, Arthur Edward Johnstone, Burton T. Scoles, Professor William H. Hoerner, John Walter Hall, Hamlin E. Cogswell, James T. Quailes, organist at Cornell, Sheila Sutherland and Ethel Roberts. The work of the department of music forms an integral part of the entire work of the University summer session. The University issues a Supervisor's Certificate to those who complete the course for supervisors of music.

### Louisiana Committee Recommends State Registration Plan

NEW ORLEANS, LA., March 20.—The report of the committee of the Louisiana Music Teachers' Association on standardization has been prepared, and agrees substantially with John C. Freund's plan and recommends the appointment or election of a legislative committee to prepare and present at the proper time to the State Legislature, a bill providing for the registration of all music teachers in Louisiana. The report was drawn up by Herbert H. Howison, chairman of the committee, Blanche McCoard, Ella F. Montgomery, Darden Ford and Louis Breitenmoser. A plan of standardization for the association itself will be discussed at the fourth annual convention, which will be held in this city on April 22, 23 and 24.

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## THREE MINNEAPOLIS SYMPHONY CONCERTS

An Active Week for Oberhoffer Orchestra—Chamber Music of Interest

MINNEAPOLIS, March 18.—There appears to be no wane in musical interest as the close of the concert season approaches. Three concerts by the Minneapolis Symphony Orchestra and two important chamber music concerts have marked the passing of as many days, with many other events less conspicuous in character.

The sixth and last concert in the series of Young People's Concerts by the orchestra was held in the Auditorium Friday afternoon. There was the spirit of Spring in Mr. Oberhoffer's program, which included Goldmark's Overture, "In Springtime," Mendelssohn's "Spring Song," for strings and harp; Sinding's "Rustle of Spring" and Schumann's "Spring" Symphony, played in its entirety. The "Good Friday Spell" from Wagner's "Parsifal" was also played as an "Ode" or "Hymn" to Spring. That these concerts are fulfilling their purpose is thrice evident in the large attendance, growing appreciation and spontaneity of applause.

A popular program Sunday afternoon gave conspicuous position to MacDowell's Suite in A Minor, Op. 42, "Woodland Scenes," as the principal orchestral number. The young Minneapolis pianist, Jessie Weiskopf, was the assisting soloist. She played the Concerto in B Flat Major, Op. 16, by the young Polish composer, Sergie Bortkiewicz. The Concerto, at this time given its second public hearing in America, reflected in performance the work of an excellent pianist, sincere and sympathetic. The solo passages were particularly effective. The audience was enthusiastic.

The remainder of the program was made up of Weber's Overture to "Euryanthe," Schumann's "Dance of Nymphs and Satyrs," Paderewski's "Chant du Voyageur" (orchestrated by Mr. Oberhoffer), Schubert's Ballet Music from "Rosamunde" and the Strauss "Kaiser" Waltz.

The third orchestral concert of the week was the fifth of the Beethoven series. Three numbers were presented, the "Coriolan" Overture, the "Pastoral" Symphony and the G Major Concerto, with Leonard Borwick the soloist. Mr. Borwick's performance was the high point of the concert. He is the possessor of a technique which is sure, clear and unobtrusive, and the many expressive qualities of his art brought their deserved response from the audience. The "Pastoral" Symphony at the hand of Mr. Oberhoffer yielded splendid results.

The Chamber Music Society of Minneapolis presented Louise P. Albee, pianist; George Klass, violinist, and Paulo Gruppe, cellist, in a Sonata and Trio program at the Unitarian Church Monday evening. Two trios were played, Beethoven's in C Minor, Op. 1, No. 3, and that of Arensky in D Minor, Op. 32. Attacks and balance were good and a fine feeling for ensemble prevailed. Emanuel Moor's Sonata, for cello and piano, was less clear and convincing.

This concert closed a series of subscription concerts before a "limited membership" and is held to have placed chamber music in Minneapolis upon a secure footing. Mrs. Albee and Mrs. A. J. Dean see in this the fulfillment of years of effort.

The concert by the Minneapolis Trio Wednesday evening brought before the public for the third time during the

season three resident artists of distinction in an ensemble no less distinguished. Giuseppe Fabbini, pianist; Carl Scheurer, violinist, and Cornelius van Vliet, cellist, constitute the trio. Pierre Perrier, clarinetist, assisted on this occasion in the presentation of Beethoven's Clarinet Trio, Op. 11. Other numbers contributing variety, educational value and entertaining quality to the program were Grieg's Sonata, Op. 36, for cello and piano, and Hans Huber's "Eine Bergnovelle" Trio, Op. 120, played for the first time in America on this occasion.

The regular bi-monthly concert of the Thursday Musical to-day brought before its entire body the following active members in a "Spring program": Ebba Lundstrom, Edwina Wainmaun, Mrs. J. C. Landry, Lillian Briggs, Mildred Langtry, Gertrude Cleophas and Cecile Murphy Skaaden. F. L. C. B.

## LOUISVILLE CONCERTS

Gatty Sellars, Organist, and Two Local Choruses Heard

LOUISVILLE, March 9.—Gatty Sellars, the English organist-composer, gave two recitals on Friday and Saturday evenings of last week at the Methodist Temple in Louisville. Large audiences greeted the gifted organist, who proved himself a finished master of his instrument. The concerts were repeated before good audiences at the Central Christian Church in New Albany upon the following Monday and Tuesday evenings.

On Thursday evening, at the Auditorium of the Woman's Club, the recently organized Shackleton Male Chorus gave its second concert. The club is made up of church choir soloists to the number of thirty, who under Conductor Shackleton's baton gave a good account of themselves. The soloist was John Sample, tenor, who has recently returned to his native Louisville, after three years spent in the study of operatic rôles in Italy. Mr. Sample sang, with beautiful tone and breadth of expression the "Lament" from "Pagliacci," "Siegfried's Liebeslied" from "Die Walküre" and "Recompense," by Hammond.

A popular-priced concert was given on Friday afternoon at the Woman's Club by the Treble Clef Club of New Albany. The club has twenty-four female voices, under the guidance of Mrs. Henry Terstegge, with Ruth Brown at the piano. An audience of goodly proportions gathered to hear the concert, which was well presented in every way. The soloists were Ethel Robertson, soprano; Elsie Hedden, soprano, and Earl Hedden, cellist. H. P.

## BROCKTON'S BELGIAN BENEFIT

Helen Allen Hunt, Alice Eldridge and Chorus Heard in Concert

BROCKTON, MASS., March 10.—Helen Allen Hunt, the Boston mezzo-contralto; Alice Eldridge, pianist, and the Rubinstein Choral Club of women's voices, Mrs. Nellie Evans Packard, conductor, gave an enjoyable program at a concert in aid of the Belgium Relief Fund last evening.

Mrs. Hunt was received with hearty enthusiasm. Her share of the program consisted of two English song groups, and with the Choral Club she sang Shelley's "Hark, Hark, My Soul." Mrs. Hunt has an abundance of interpretative ability and by her intelligent use of it, together with a contralto voice, rich in quality and admirably controlled she made a compelling appeal to her audiences.

Miss Eldridge played works of Chopin, Liszt, Moszkowski, Albeniz and Chabrier and showed her complete mastery of the instrument.

The Choral Club, under Mrs. Packard's baton, did creditable work in their various numbers, ending the program with an arrangement of Gounod's "Sanctus" from the "St. Cecilia Mass." W. H. L.

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## WARM PRAISE FOR HOUSTON ORCHESTRA

Symphony Society Gives Its Best Concert—Youthful Violinist Soloist

HOUSTON, TEX., March 4.—On Texas Independence Day, March 2, this season's second concert of the Houston Symphony Orchestra was given in the



Rosetta Hirsch, Violin Soloist with Houston Orchestra

Mrs. Edwin B. Parker, President, Houston Symphony Orchestra Association

new Majestic Theater. It is unanimously agreed that this was by far the best-played program since the time of the Symphony's organization in the Summer of 1913. The young director, Maurice Derdeyn, won the unstinted encomiums for the dignity and grace of his bearing, as well as for the artistic

ability so tellingly shown in his readings of all the program's numbers. These were as follows: Symphony No. 13 in G Major, Haydn; Violin Concerto in G Minor, Bruch; Rosetta Hirsch, soloist; Intermezzo from "Naila," Delibes; Egyptian Ballet, Luigini.

Rosetta Hirsch, the soloist, aroused a storm of enthusiasm by her masterful performance of the Bruch Concerto. This represented a tremendously ambitious undertaking for so young a violinist, but her performance of it amply justified her ambition.

The personnel of the orchestra as it played in this concert was as follows:

Maurice L. Derdeyn, director; violins, B. J. Steinfeldt, L. Arnouts, Anton Diehl, R. Estabrook, E. D. Saunders, W. R. Patrick, E. O. Diehl, Miss Rosetta Hirsch, H. G. Thayer, Ed Sauer, J. C. Willrich, Miss M. Jenkins, Phil Roos, C. C. Peck; violas, O. M. Kendall, E. P. Collins; cellos, A. R. Charlton, W. T. Hess, P. Gutierrez, Otto Miller; double bass, J. Gutierrez, Ben Grossman, Arturo Lugaro; oboes, C. Jakez, F. Roman; flutes, G. N. Evans, Arthur Hussman; clarinets, Ernest Hall, Clyde B. Fields; bassoon, Almo Beghe; trumpets, S. J. Paul, C. V. Williams; French horn, E. F. Smith, George Svahn; trombones, B. D. Boone, G. E. Hughes; tympani, H. J. Weiss; percussion, E. E. Stokes; piano, M. H. Slater; B. J. Steinfeldt, concert master; M. H. Slater, piano accompanist; Ernest Hall, manager; L. Arnouts, librarian.

The Houston Symphony Orchestra Association is officered as follows: President, Mrs. Edwin B. Parker; first vice president, Ima Hogg; second vice president, Mrs. Edwin B. Parker; first vice secretary, Mrs. Wm. Abbey; recording secretary, Mrs. Z. F. Lillard; treasurer, H. F. MacGregor; Advisory Board—Rabbi H. Barnstein, Mrs. W. B. Sharp, Mrs. C. M. Taliaferro, Mrs. H. Master-son, Mrs. J. L. Thompson, Mrs. I. G. Gerson, Mrs. J. O. Carr, Prof. P. W. Horn, Mrs. W. H. Hogue.

The orchestra's next public performance is to come on Sunday afternoon, May 2, when it will give the greater part of that day's program in the free municipal entertainments in our big city auditorium. WILLE HUTCHESON.

## Indiana (Pa.) Madrigal Club in Annual Concert

INDIANA, PA., March 16.—The Madrigal Club of the Normal Conservatory of Music gave its annual concert on March 1 in Normal Chapel. The chorus, which is directed by Edna Allan Cogswell, sang works by Woods, de Koven, Schumann, German, Elgar, Cornelius and Stevenson with fine effect. The assisting soloist, George Downing, bass-baritone, also sang excellently numbers by Haendel, Gounod, Le Cocq, Meyerbeer, Will Marion Cook, Grant, Homer and Messager. An audience of several hundred people heard the concert.

## Instrumental Recitals in Spartanburg, S. C.

SPARTANBURG, S. C., March 13.—The first of a series of recitals by graduates of Converse College was given on March 4 when John Carver Alden presented Edna Broyles and Lucile Phelps capably in a pianoforte recital. Following this was the recital given by Jeannette Purdom, also a pupil of Prof. Alden's, who was assisted by Julia Klumpke, violinist. On Thursday afternoon Julia Henry and Adele Critz, pupils of Myrtle Palmer, gave an organ recital in the Auditorium. J. R. D. J.

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## BERLIN CONCERT HALLS BEAR EMPTIER ASPECT

Effect of the War Apparent in Increasing Smallness of the Audiences—Performances of Royal Orchestra an Exception, However—Max Reger Conducts Two New Compositions of His Own—Alice Peroux-Williams, American "Lieder" Singer, Makes Highly Successful Recital Appearance, with Paul Knüpfer Assisting

European Bureau of Musical America,  
30, Neue Winterfeldtstrasse,  
Berlin, W., February 12, 1915.

IT cannot be denied that as the war progresses the concert halls and theaters in town are gradually assuming a more empty aspect. Music lovers who have been called to the front—many of them never to return—are already a fairly large contingent. Then, too, relatives of those fighting for their country naturally do not feel in the mood to attend public entertainments of any description.

But there are a few exceptions withal, and one of these is the symphony concerts of the Royal Orchestra in the Royal Opera House. Here, both at the concerts proper and at the noon rehearsals, a full house is invariably to be seen. The primary reason for this is that at these events the audience is made up largely of those who have held season cards for many years, and who are not to be considered so much in the light of a public seeking entertainment as a congregation paying accustomed homage at the shrine of music.

However, when two novelties by a distinctly German composer were announced for the sixth and last symphony concert, many otherwise inclined to forego the comfort derived from these musical events were counted among those present.

Two conductors officiated at this noon rehearsal, Richard Strauss and Max Reger, the latter conducting his two new works, Variations and Fugue on a Theme of Mozart and a "Vaterländische Overture," for large orchestra. The former seemed to be the more successful in every artistic respect. In it Reger utilizes the *Andante* of Mozart's Piano Sonata in A.

For this particular form of writing Reger is exceptionally well adapted, and in this case he has produced a series of beautiful lyrical, perfectly lucid and well orchestrated variations, in which he has utilized to excellent advantage the splendid possibilities of his chosen theme. It is gratifying to note that Reger has shown here more real inspiration than cold-blooded calculation. The Fugue, on the other hand, reveals much less inspiration and is characterized by a uniformity that verges on monotony.

The other Reger novelty, a patriotic overture, is a typical Reger experiment. Folk-songs, well known to most Germans, form the basis for an astonishingly well-conceived contrapuntal development. In the *finale* there is an effective unison of all the national songs and chorals, and this, of course, insured the success of the work with the public at such a patriotic time as the present. Reger conducted with remarkable temperament and maintained a firm control over the orchestra.

Richard Strauss gave a somewhat spiritless reading of Schumann's B Major Symphony, but richly offset this by a decidedly distinguished interpretation of Beethoven's Eighth.

Recital by American Artist

It cannot be denied, as indicated in a

previous letter, that a certain aloofness towards Americans is noticeable on the part of the Germans, and, under such conditions it takes an unusual degree of temerity for an American artist giving a concert to announce herself as "American Lieder Singer," as did Alice Peroux-Williams at her concert last Saturday in Beethoven Hall. However, Mrs. Williams contributed her art for a German charity (for destitute German artists), and she also had the co-operation of one of Berlin's most popular artists, Paul Knüpfer, the distinguished basso of the Royal Opera.

Mrs. Williams not only succeeded in satisfying a large and paying audience, but also in awakening more than ordinary enthusiasm, so much, in fact, that her reception could not have been warmer in the case of a German artist. As we have remarked on a previous occasion, this singer is a born artist, whose musicianship is supreme and whose temperament, while ever sufficiently in evidence, is always tastefully and intelligently controlled. That she did not employ her head voice to better effect may be attributed to the results of a cold, under which she still seemed to be laboring. Her program was interestingly devised to reveal the abilities of a singer who is also a versatile musician. After the initial number from Bach's Christmas oratorio, "Bereite Dich, Zion," there was a further group of Bach songs, and an excellent transcription by Robert Franz of Beethoven's "Busslied."

The tenderness with which the artist sang "O, Jesulein suess, O, Jesulein mild," completely won the audience. A group of works by Hugo Wolf—unfortunately rarely heard in concerts—revealed many new beauties in this cherished composer. Mrs. Williams's intensely artistic interpretation of "Nachtzauber," and the musically sung "Geh Geliebter, geh jetzt," were followed by sincere and prolonged applause. The artist was compelled to give an encore.

### Knüpfer as Concert Artist

That the assisting artist, Kammer-sänger Paul Knüpfer, possesses one of the most noble bass voices heard anywhere we have frequently stated in previous reports. But as this eminent artist is not often heard in concert we were curious to judge his art off the operatic stage. He furnished a most pleasurable surprise, for he is less the operatic artist in a concert hall than most of his confrères. His stage presence is splendid and his vocal flexibility is surprising in the owner of such a voluminous bass. Mr. Knüpfer's interpretation of the first half of Schubert's "Wanderer" was nothing less than thrilling, but his termination of the number was too much in the operatic style. None but a superior artist could have produced such an effect as he did with Schubert's "Doppelgänger." And for the benefit of young concert singers it should be stated that, with but few exceptions, the artist sang his program in *mezza voce*.

Imagine the effect, then, when in rare moments his voluminous tones pealed forth in all their glory!

Herr Knüpfer completed the program with a group of little-known Strauss songs, conspicuous among which was the "Spätboot," impressively sung. He was compelled to concede several encores. A word of unstinted praise is due the admirable accompaniment of Wilhelm Scholz.

O. P. JACOB.

### "Elijah" and "Faust" for Spartanburg Festival

SPARTANBURG, S. C., March 13.—The South Atlantic States Music Festival will be held on Wednesday, Thursday and Friday, April 14-15-16. Among the works to be sung will be the oratorio "Elijah" and the opera "Faust." The Converse College Choral Society of two hundred voices, the children's chorus, two hundred and fifty voices, assisted by the New York Symphony Orchestra, Walter Damrosch, conductor, will take part. The soloists are Merle Tillotson Alcock, contralto; Millo Picco, baritone; Grace Kerns, soprano; Mildred Potter, soprano, and John Campbell, tenor.

J. R. D. J.

### Rogers' Recitals for School Girls and Sing Sing Prisoners

Francis Rogers gave a song recital in February at Miss Spence's School for Girls, in New York, after which he was at once reengaged for another recital on March 19. At this second recital Mrs. Rogers added some recitations to the program. On March 30 Mr. and Mrs. Rogers give a program of songs and recitations for the prisoners at Sing Sing. During the remainder of the season Mr. Rogers will give a course of instruction in the art of singing from the point of view of the choirmaster, at Trinity School of Church Music, Felix Hamond, director.

### Messrs. Mitchell and Potter in Boston Joint Recital

BOSTON, March 13.—George Mitchell, tenor, of New York, and Harrison Potter, pianist, of the faculty of the Fox-Buonamici School of Pianoforte Playing, gave a joint recital in Wesleyan Hall, this city, on Tuesday evening, March 9. Marion Fox furnished artistic piano accompaniments to Mr. Mitchell's songs.

He sang groups in Italian, French and English with thoughtful interpretations and in exceptionally distinct diction.

Mr. Potter delivered skilfully compositions of Chopin, MacDowell, Debussy, Graun, Oswald and Philipp and gave an encore after he had played exquisitely Cyril Scott's "Lenton."

W. H. L.

### Blind Soprano in Franklin (N. H.) Recital

FRANKLIN, N. H., March 11.—A notable subscription concert was given at the Franklin Opera House recently, under the auspices of the New Hampshire Association for the Blind, when Mme. Rhadeska (Gladys Perkins Fogg), the blind American coloratura soprano, was heard in a much applauded recital. Mme. Rhadeska has a fine natural voice, artistically used, and a true understanding of interpretation. She scored particularly in Bishop's "Lo! Hear the Gentle Lark!" and the "Mad Scene" from "Lucia." She was assisted by Milo E. Benedict, pianist, who played sympathetic accompaniments, and K. M. Blake, flautist of the Boston Festival orchestra.

### Gertrude Holt and Carl Webster Assist in Boston Orchestral Event

BOSTON, MASS., March 13.—Gertrude Holt, soprano, and Carl Webster, cellist, were the assisting soloists at the orchestral concert given in Boston Y. M. C. U. Hall on Tuesday evening, March 9. The orchestra, William Howard, director, played music of Wagner, Mendelssohn, Mozart and Raff, and Prof. Louis C. Elson, of the New England Conservatory of Music, lectured on the works performed. Mrs. Holt sang the Polonaise from "Mignon" and Salter's "The Cry of Rachel," in which her clear soprano voice was shown to advantage. Both in the florid music of Thomas and in the dramatic passages of the Salter song she was equally effective and gave a praiseworthy performance throughout.

W. H. L.

### A Continuous Round of Pleasure

To the Editor of MUSICAL AMERICA:

Enclosed please find my subscription renewal for 1915. To me, MUSICAL AMERICA is a continuous round of pleasure, bringing, as it does, practically the only news I have of the New England Conservatory, where I was once a student, and of the great artists and opera stars I have heard, and keeping me posted, up to the minute, on musical news everywhere. I have always greatly enjoyed Mephisto, and just now Harriette Brower's articles are of especial interest to me. The page of "New Music" has given me many happy additions to my repertoire.

Very truly,

(Mrs.) FAE LA GRANGE-LYMAN.

Grinnell, Iowa, February 24, 1915.

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### Peabody Artists Give Final Concert in Chestertown, Md., Series

CHESTERTOWN, MD., March 16.—The fifth and final recital given under the auspices of the Peabody Conservatory of Music occurred on March 12 at the Lyceum. The soloists, each of whom was pleasing, were Mamie L. Addison, contralto; Helene Boemer, 'cellist, and Madelin Heyder, pianist. Their work constituted one of the most enjoyable events heard here this season. These artists were brought to Chestertown through the efforts of Frederick Huber of the Conservatory.

### New York Philharmonic Closes Its Washington Season

WASHINGTON, D. C., March 10.—The last of the series of concerts by the New York Philharmonic Society was presented yesterday under the local management of T. Arthur Smith. The symphony was Schubert's "Unfinished," and to this was added a thrilling performance of Liszt's "Tasso," the overture to "Die Freischütz," and the "Tannhäuser" overture. The soloist was Elena Gerhardt, who sang two groups of German songs in a supremely artistic manner.

W. H.

### Spalding to Appear in London Spring Season

Albert Spalding, the violinist, who gives a recital in Aeolian Hall next Saturday afternoon, has received a letter from Messrs. Curtis & Powell, the London managers, stating that in spite of the war the "grand" concert season will be given during May and June. In the letter Mr. Spalding is asked to be one of two American artists to appear in Albert Hall. All other nations will be represented with the exception of Germany. At the time the letter was written, Mr. Spalding had been the only foreign artist asked to appear.

### Christine Miller and Edith Chapman Gould in Grand Rapids Recital

GRAND RAPIDS, MICH., March 11.—The St. Cecilia's last artists' recital of the season, given by Christine Miller, contralto, and Mrs. Edith Chapman Gould, soprano, with Carl Bernthaler, accompanist, was a most satisfying and brilliant climax to the season. Miss Miller won her audience at once by her magnetic personality and temperament. Mrs. Gould displayed intellectual insight as well as a beautiful, well-trained voice. Mr. Bernthaler's accompaniments must have been an inspiration to the artists.

E. H.

### Sara Gurowitsch on Four Weeks' Tour

Sara Gurowitsch, the popular young 'cellist, who has been heard in many concerts this season, left New York on Monday, March 15, for a four weeks' tour through Pennsylvania, West Virginia and New York. On this tour she is to be assisted by Nicolai Schneer, a Russian pianist, who plays solo numbers as well as acting as her accompanist.

### Bogert Heard by People's Institute

Walter L. Bogert, baritone, appeared with success before the People's Institute, New York, on March 14. His numbers comprised Arthur Nevins' "Auf Wiedersehen," "The Clover" by MacDowell, "I Love and the World Is Mine" by Clayton Johns, and a set of Scotch and Irish songs.

### GANZ AND OBERHOFFER IN TSCHAIKOWSKY CONCERT

Pianist and Orchestra Warmly Greeted in St. Paul—McPhails and Gruppe in Chamber Music

ST. PAUL, MINN., March 13.—Emil Oberhoffer and the Minneapolis Symphony Orchestra, an all-Tschaikowsky program, Rudolph Ganz and a large audience made the seventh symphony concert on Thursday evening a notable event.

Mr. Oberhoffer gave a remarkable performance of the "Pathetic" Symphony, and the *diminuendo* at the close left the audience so moved that several seconds elapsed before a sound was heard. Finally, the applause resulted in three recalls and then the conductor brought the players of their feet.

Rudolph Ganz brought to his performance of the B Flat Minor Concerto an applied musical intelligence of highest order and extraordinary technique. Recognition of this found expression in the audience. A Liszt "Liebestraum" played as an encore demonstrated further the pianistic qualities of the artist.

The Overture-Fantasia "Romeo and Juliet" was the only other number on the program.

A program of chamber music of more than ordinary interest was that presented by William MacPhail, violinist; Margaret Gilmor-MacPhail, pianist, and Paulo Gruppe, 'cellist, before the Schubert Club Wednesday afternoon.

The reputation of Mr. and Mrs. McPhail as ensemble players was ably sustained in the Dvorak Sonatina for piano and violin, and again with Mr. Gruppe, in two trios, that of Beethoven in B Major, Op. 97, and Schütt's Tone Pictures, Op. 72.

Mr. Gruppe made use of a big, broad tone variously graded to suit the requirements of the 'cello voice in the Sonata by Locatelli (D Major), which, with Mrs. MacPhail, was charmingly played.

A free municipal concert was given in the Auditorium last night. The program was given by the band from the School of Agriculture of the University of Minnesota, the college glee clubs and a quartet composed of Etta Waite Houston, soprano; Sadie Schluckebin, contralto; Louis Jacobi, tenor; Rollin M. Pease, baritone. Elmer J. Dent is the leader of the band; Mr. Pease, of the glee clubs. Arthur Skoog, 'cellist, also appeared. Octavia Thompson and A. Cary Hunter were the accompanists.

F. L. C. B.

### SONG AND VIOLIN RECITAL

Royal Dadmun and Irma Seydel Much Applauded in Auburn

AUBURN, N. Y., March 4.—The third concert of the "Morning Musicales" was given at Osborne Hall last evening by Irma Seydel, the young Boston violinist, and Royal Dadmun, the gifted baritone, of New York, assisted by Bruno Huhn at the piano.

Mr. Dadmun won his hearers with his finely managed delivery of "Caesar's Lament" from Handel's "Scipio," in which he showed a notable command of oratorio style. His songs, which included Yon's "Fool of Thule," Quilter's "Now Sleeps the Crimson Petal," Widor's "Contemplation" and Moussorgsky's "Song of the Flea" were interpreted with excellent taste and the beauty of his voice made his performances much ad-

mired. He was applauded to the echo and encored.

In the Paganini Concerto, Sarasate's "Faust" Fantasy and shorter pieces by Prutting, Kreisler and Brahms-Joachim, Miss Seydel made an excellent impression. Technically her performances were praiseworthy, and she also revealed artistic insight. She, too, was obliged to add extra numbers to her list. Mr. Huhn's accompaniments were admirable in every way.

### MME. MELVILLE'S PLANS

Pianist to Remain in America for Teaching and Concert Tour

Mme. Marguerite Melville-Liszniewska, the talented young pianist, who came to America in the early part of the season and, on account of the war, several



—Photo by Mishkin

Mme. Marguerite Melville-Liszniewska, the Distinguished American Pianist

months before she originally intended to, has been devoting considerable time to work for the war sufferers. She returned to New York this week from a Western trip, during which she appeared privately in Chicago, St. Louis and several other large cities. While Mme. Melville was in Cincinnati she had the novel experience of playing an impromptu recital at the Cincinnati Conservatory of Music at the invitation of Miss Bauer, the director. She will make her first American tour, beginning in October, under the direction of the Wolfsohn Bureau.

On account of the strained conditions between Austria and Italy, Mme. Melville, is now planning to remain in America, instead of returning to her home in Vienna for the Summer. She will probably spend the Summer near Chicago and conduct a class for two or three months, meantime preparing for her concert tour.

Mme. Melville will have an exceedingly busy season, judging from the number of engagements already booked with orchestras and musical clubs. She will make a comprehensive tour of the country and will be heard in all of the important centers.

### MUSIC SUPERVISORS SOON TO MEET IN PITTSBURGH

National Conference to Be Held There Next Week—Noted Artists Assist Saudek Ensemble

PITTSBURGH, March 15.—Arrangements have been completed for the Music Supervisors' National Conference to be held here, March 23 to 26. Among the men of note who will attend are United States Commissioner P. P. Claxton, Earl Barnes, of Philadelphia, and Willys P. Kent, of New York. The splendid progress which has been made in music in the Pittsburgh schools, under the direction of Will Earhart, will play a prominent part in the discussion, and the combined high school orchestras and choruses will be heard.

The last of the series of recitals of the Saudek Ensemble was given last week and was a most delightful event. The soloists were Sue Harvard, soprano; Dallmyer Russell, pianist, and Pierre DeBacker, violinist, assisting the ensemble. The latter's offerings were two old French dances, arranged by Scherer; a Trio, for piano, clarinet and viola, by Mozart, and an allegro movement from a Quintet, by Rimsky-Korsakoff. Thomas Surette talked in an entertaining manner about the various compositions as they were played.

Miss Harvard made a highly favorable impression in the singing of "Ave Maria," by Bruch, and other numbers. It was the first time that she had been heard with the ensemble since her return from her studies abroad, and her voice showed distinct improvement. Mr. Russell's playing was most effective, both in the Mozart and Rimsky-Korsakoff numbers.

Charles N. Boyd gave another of his musical talks, under the auspices of the orchestra of the North Avenue M. E. Sunday School, a few nights ago, among those on the program being Eleanor Spindler, violinist.

E. C. S.

### SAN FRANCISCO OVATION

Bestowed upon Alma Gluck and Mr. Zimbalist in Joint Recital

SAN FRANCISCO, March 11.—The most successful concert of the season was given at the Columbia last Sunday afternoon by Alma Gluck and Efreim Zimbalist. With the prices raised to \$2.50 for the entire lower floor and half of the balcony, the house was sold out. There were twenty-three compositions on the program, and the encores and repeated songs and violin solos brought the number to forty-two.

Mr. Zimbalist caught the favor of the audience at his first appearance, and Miss Gluck had an even more enthusiastic reception; but when the two appeared together the applause was kept up for fully a minute. Zimbalist played the piano accompaniments for two of the encore pieces. When she reached her folk-song group, Miss Gluck was heard in Hebrew, Italian, Spanish, French, Scotch and German, and then sang, in response to the insistent encores, "Down Upon the Suwanee River," "Old Kentucky Home," "Carry Me Back to Old Virginia," "Comin' Thro' the Rye," and Cadman's "Land of the Sky-Blue Water."

Myrtle Elvyn, the Chicago pianist, gave a recital in Ye Liberty Theater, Oakland, last Tuesday afternoon. On the same date Olga Steeb was heard in the first piano recital at the Exposition, playing in Festival Hall. The three Fuller Sisters of England are in their second week of successful folk-song recitals at Sorosis Hall.

T. N.

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## SCHOLA CANTORUM IN VARIED PROGRAM

New Compositions by Grainger a  
Feature of Kurt Schindler's  
Concert

THERE seemed little likelihood at the beginning of the present music season that the Scola Cantorum would be able to carry out its part in the year's musical happenings. Kurt Schindler, its founder, conductor and moving spirit, was detained in Germany guarding bridges, according to some reports, and according to others, slaughtering his country's enemies. But towards the new year Mr. Schindler reappeared in New York sufficiently unruffled by the European convulsions to entertain plans for a few belated concerts by his choral organization. Eventually it was found feasible to give only a single one and that not until the musical year was well on the home stretch. It was not until Thursday afternoon of last week, in fact, that the event came to pass, and that in Aeolian Hall, instead of Carnegie, which housed the chorus last season. A large and brilliant audience was on hand and its enthusiasm was more than sufficient unto the nature of the things accomplished.

The chorus had the assistance of Adelaide Fischer, soprano; George Harris, tenor; Carl Deis, who alternated between piano and organ, and Mildred Dilling, harpist. Best of all Mr. Schindler was able to secure the services of Percy Grainger, for whom there is a universal demand hereabouts these days, to conduct two of his compositions which were to form the backbone of the program. Three had been originally announced, but for some unexplained reason one of them, "Tiger, Tiger," was left out. Those heard were the "Irish Tune from County Derry," to which we have already been treated as piano solo, for string quartet and full string orchestra; and "Brigg Fair," for tenor solo and mixed chorus, as yet unknown to America. Apart from these the program contained D'Indy's "Sur la Mer," Bourgeault-Ducoudray's "Ronde Bretonne," Schumann's part songs, "Meerfey," "Triolett" and "Der Wassermann," seven Slavonic folksongs from Bohemia, Silesia, Poland and Servia, arranged by Josef Suk for women's chorus and four-hand piano accompaniment, and a setting of a chorus of angels in the second part of "Faust" made by Liszt for the Goethe celebrations in Weimar in 1849.

It cannot be said that the concert started out in a particularly encouraging fashion. D'Indy's broad and impressive sea song and the numbers of Bourgeault-Ducoudray and Schumann were sung in so listless and dispirited a style and with so drab a tonal quality as to become oppressively monotonous. Certain of the folksongs—delightful melodically and excellently arranged—fared better and one of them, the Silesian "Shepherd and Shepherdess," was even redemanded. But it was only when Mr. Grainger took things in charge that the singers abruptly woke up. As a conductor the Australian is just as magnetic as at the piano and the manner in which he communicated the vitality of his own temperament to the singers fairly gripped the hearers. Under his broad and compelling beat the work of the choristers immediately took on an eloquence of expression, a finer quality of tone and a sensitiveness to nuance such as this organization seldom exhibits.

The "Irish Tune" might conceivably be more effective in its vocal form were it supplied with a text instead of hummed as it is now. Nevertheless, the alternation and mixture of closed and open-mouth tones accomplishes an effect at once ingenious and telling. "Brigg Fair," based on the same text that served as program to Delius's tone poem of the title, proved to be a delicious composition, folk-like in flavor and of a distinct

modal character, which contributes to its quaintness.

Both works moved the audience to such applause that it seemed as if a repetition would be necessary, and Mr. Grainger was recalled repeatedly. The subsequent Liszt number, though long, was interesting, and Miss Dilling provided a good harp accompaniment. In the second of the Grainger pieces the tenor solo was competently sung by Mr. Harris, who figured not only in a vocalist's rôle, but also as translator of the Slavic folksongs and as second pianist in these numbers. Miss Fischer sang her share in the D'Indy and Schumann numbers well and Mr. Deis's piano and organ work is always satisfactory.

H. F. P.

Hartford Symphony Players Aid Young Performers in Recital

HARTFORD, CONN., March 8.—On March 2 the Hartford School of Music gave an interesting concert at Unity Hall. Those taking part were Florence Augusta Atkins, Lucy Burgess and Elliot Stanley Foote, pupils of Edward H. Noyes. Miss Atkins played the Liszt E Flat Concerto and Mr. Foote the Saint-Saëns Concerto in G Minor. Miss Burgess played a Theme and Variations by Chevillard. The orchestral accompaniments were played by players from the Hartford Philharmonic Orchestra under the direction of Robert H. Prutting, conductor of the orchestra. One of the most notable features of this concert is the fact that young artists and students can be given the opportunity and experience of performing such works with proper support in their ambitious efforts.

T. E. C.

Stanley Quartet and Miss McMillan in Concert at Branford, Conn.

The Stanley Quartet, consisting of Louise Cox, soprano; Marie Handel, contralto; Clifford Bailey, tenor, and Robert H. Stanley, basso, assisted by Florence McMillan, pianist, appeared in concert at Branford, Ct., on Monday evening, March 8. The quartet was heard to advantage in several ensemble numbers and the various members in solo and duet offerings. Their work was well done and appreciatively recognized by the audience.

Miss McMillan played the MacDowell "Praeludium" from the First Modern Suite and Godard's "Etude du Cavalier." Miss McMillan is technically and musically well equipped, and her work on this occasion was exceptional. The enthusiastic applause given her work marked it as a climax of the program.

Recitals by Kneisels, Mr. Erb and Miss Kirkup at Illinois University

URBANA, ILL., March 5.—Chief among recent musical events of the University of Illinois School of Music was the recital of the Kneisel Quartet, which introduced the Smetana "Aus meinem Leben." Willem Willeke played the Boccherini-Willeke Rondo and other solos. A faculty recital brought forward Florence M. Kirkup, mezzo-soprano, with Henri van den Berg at the piano. J. Lawrence Erb gave his tenth organ recital, including John Hyatt Brewer's Canzonetta in A Flat among his offerings.

Reads It from Cover to Cover

To the Editor of MUSICAL AMERICA:

I admire your paper greatly and think it is the newest and most interesting musical magazine in the field to-day. It is read religiously by me each week from cover to cover.

I wish to congratulate you, above all else, on the diplomatic way in which you handle the very ticklish questions which are given you to solve.

Success to your paper!

Sincerely,  
MARY MAIBEN ALLEN.

St. Louis, Mo., March 15, 1915.



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papers after recital of Jan. 11, 1915, at  
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**MME. MÉRÖ TO TOUR AGAIN**

Hungarian Pianist to Appear Here for Fourth Season

After an absence from America of nearly two years, Mme. Yolanda MÉRÖ will make a concert tour during the season of 1915-16. She was first heard



Mme. Yolanda MÉRÖ, Prominent Pianist, to Tour America Next Season

here in 1909 and followed her tour of that season with a second tour the season following and appeared in a series of concerts here in the season of 1913-14.

Mme. MÉRÖ is a Hungarian by birth, and has won success both in this country and Europe. She has played in all parts of the United States, Mexico and Canada in recital and in concert with important orchestral organizations.

This season Mme. MÉRÖ planned to spend in Europe and had been booked for an extensive tour. This was cancelled because of the European war.

Mme. MÉRÖ is a pupil of Frau A. Rennebaum, one of the former pupils of Franz Liszt and now a professor at the Budapest Conservatory.

**Quartet of Artists in Concert at Brooklyn Women's Club**

A concert given recently at the Brooklyn Women's Club drew a large audience which was thoroughly appreciative of the very excellent program offered. The artists were Helen Clark, soprano; Mrs. William Spence, contralto; Benjamin E. Berry, tenor, and Francis Humphrey, baritone; Chilion Roselle, accompanist. Several quartets were sung and Miss Clark and Mr. Berry sang a duet "Ti Sovien," by Ricci. Each artist offered groups of songs. Mr. Berry sang "The Prayer" from "The Jewels of the Madonna" and "Matinata" by Leoncavallo. Miss Clark displayed a voice of beautiful quality, and she is a young singer of much promise. Mr. Berry and the other artists were warmly applauded.

**J. Warren Andrews an Active Recitalist**

J. Warren Andrews, organist at the Church of the Divine Paternity, gave the third of a series of Lenten recitals on March 11. He was assisted by Lalla B. Cannon, soprano, and Mrs. Laura Chopin Allyn, contralto. Mr. Andrews has been heard recently in Syracuse, N. Y., and Iliion, N. Y., where he played under A. G. O. auspices. The Syracuse recital, on March 8, was given in the First Baptist Church; on the following day Mr. Andrews was heard in the First Presbyterian Church of Iliion. He was assisted there by Florence Debbold, contralto, and Mrs. Allen J. van Wiggeren, accompanist.

**Salt Lake City Girl Plays Program of Concertos**

SALT LAKE CITY, Utah, March 5.—The Utah Conservatory of Music presented Becky Almond in a concerto concert last Monday evening, supported by a symphony orchestra of thirty-five. She is a pupil of John J. McClellan. The Salt Lake Theater was filled to its capacity. This girl of seventeen performed from memory two exacting concertos, the "Emperor" by Beethoven and the Liszt Concerto No. 2, both of which she played in sterling style. The orchestra was conducted ably by Prof. McClellan.

Z. A. S.

**Music Crosses Continent over the Telephone**

The strains of "Annie Laurie" traveled across continent from New York to San Francisco on March 12 at a reception given in the two cities by officials of the American Telephone and Telegraph Company. Mrs. Louis N. Comstock, of Upper Montclair, N. J., sang the song for the entertainment of the two assemblies. Mrs. Comstock also had the distinction of singing in 1884 over the first telephone line from New York to Boston.

**A Kind Word from London**

To the Editor of MUSICAL AMERICA:

I take much pleasure in handing you the amount of my subscription for the next year of your most interesting paper.

Sincerely,

JOSEPH HARTL.

London, W. C., England, March 2, 1915.

**HELEN KELLER "HEARS" MUSIC OF ZOELLNERS**

Helen Keller and Members of Zoellner Quartet. Left to Right: Amandus Zoellner, Joseph, Jr., Miss Keller, Josephine and Joseph, Sr.

OKLAHOMA, Ok., March 20.—Without the power of sight or hearing, Helen Keller "heard" the music of the Zoellner Quartet at her lecture appearance in the Auditorium here recently. Miss Keller listened to the playing of the Zoellners through the medium of the vibration caused. The Zoellners volunteered to play for Miss Keller and for the audience that heard her story. As they played, Helen Keller stood with finger tips laid lightly on the resonant wood of a table placed before her, apparently listening with bent head. She could not hear a note but the vibrations of the music were interpreted as appreciatively as though she possessed a trained sense of hearing.

"The first composition, 'Genus Loci' by Thern, was beautiful and dreamy," she said when asked to describe her feeling of the music. "It seemed like four beautiful voices singing in sweetest harmony. I feel the vibration and the measured rhythm in music so I too can enjoy it even though I do not hear it."

"The last movement of the Beethoven quartet (Op. 18, No. 2) was bright and joyous and it makes me think of happy children dancing and frolicking and playing hide and seek. With the Andante Cantabile by Tchaikowsky, I felt in it a wild and troubled longing such as comes when I stand by the great sea and feel the winds from afar blowing in my face."

Said Joseph Zoellner, the senior member of this musical family: "We—my daughter and sons and myself—felt that we are playing to a responsive instrument. She could interpret the themes of the composer in a wonderful manner."

For instance, of the Andante of Tchaikowsky she said that she felt as though standing beside the great sea and felt the winds blowing on her face. Now, Tchaikowsky took his theme from an old fishermen's song. No one had told Helen Keller of that and yet without being able to hear a note she interpreted it beautifully."

With Miss Keller, her teacher, Mrs. Macy, and their secretary, Miss Thompson, the Zoellners became warm friends. The quartet played on February 23 under the auspices of the Musical Art Institute and Ladies Music Club. The Zoellners have been engaged for next season by the Institute, making three appearances under the same auspices.

For singing the Serbian national air in her apartments with the window open, the Countess Dobrila di Vidovio, a member of one of the noblest families of Dalmatia, has been sentenced to one year's imprisonment at hard labor at Marburg, Styria, the court holding that her act was calculated to excite sympathy for Serbia.

Heinrich Hensel, the tenor, is singing at the Charlottenburg Opera at present.

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## NEW BOOKS ABOUT MUSIC

**HOWARD WELLS**, the American pianist and teacher, who has been a resident of Berlin for many years, where he made a reputation as a pedagogue of note, has put forward a small book called "Ears, Brain and Fingers," which the Oliver Ditson Company advances in its "Music Student's Library."\*

Mr. Wells's book is planned in a manner that is in keeping with its sub-title, "A text-book for piano teachers and pupils." It deals with piano-playing from the first lesson taken by a beginner, and in eighteen short chapters goes through a vast amount of material. Great stress is laid on ear training, which all teachers who work along modern lines find so important and make so much of.

Mr. Wells is a Leschetizky exponent, and some of the veteran Polish master's ideas are presented here in a clear and direct way. The remarks on how to take a piano lesson are very fine. Such "advanced pupils" as go from teacher to teacher "getting ideas" are informed that "no teacher can do anything worth while for a pupil of this type. The higher the ideals of the teacher the more difficult does he find it to sympathize with the viewpoint of such a pupil."

The position of the hand is treated in various lessons, with illustrations to show certain positions. Leschetizky doubtless still believes that hand-position can be taught and that such teaching is necessary, in spite of the fact that more time is wasted on this subject than on any other in modern piano-teaching. Franz Liszt was of the opinion that the natural position was the correct position, and he was right. The student who holds his wrist or his knuckles at an angle of forty-five degrees is the one who ninety-nine times out of a hundred plays in a stiff manner and never realizes the principles of relaxation, even when they are explained to him.

This is, however, but a detail. It does not mar the value of the book, which is written without affectation; its manner of presenting the material is always sincere. Mr. Wells would deserve high praise had he done nothing else but included in his book the following: "Playing the piano is not a natural process. No one can claim that the hand was originally built for that purpose." The sooner the world realizes that the better; it will then proceed to listen to those persons who know how to train the hand so that it can cope with the problems of piano technic.

\*\*\*

"SOME STACCATO NOTES FOR SINGERS" is the title of one of the most practical little books that has come to hand in a long time. It is the work of Marie Withrow, a San Francisco vocal teacher.† Unlike most books on the voice, it avoids the claim that it is the only possible method of singing.

In fact, the author has approached her work from an admirably general standpoint. She gives the reader her ideas in short, pithy, epigrammatic paragraphs, few of them exceeding three or four lines in length. Typical are: "When you are advised to change teachers remember that the advice is usually given to benefit the other teacher—not you," and "At the sight of a new score the amateur begins to sing; the artist begins to think." Keenly analytic are such remarks, which to the person who loves to view everything in scientific terms may seem a trifle straightforward. Yet it is in this way, rather than by talking in inflated technical language that principles are driven home and ideas brought to the student. The book is undeniably valuable and should be in the library of vocal teachers and vocal students alike. It has a message for all of them.

A. W. K.

\*\*\*

"LESSONS in Appreciation of Musical Form," by Jeannie R. Smeltzer, is among the recent issues of Clayton F. Summy.†† The book is, as it claims to be, a compilation of representative piano compositions with descriptions of the various forms. It should be valuable for class or private study and is fairly comprehensive. The notes prefacing each composition are short but clear. Most of the examples given are dance forms; however, such types as "spinning song," "lullaby," "bagatelle," "rondo," "scherzo," "song without words," etc., are illustrated with

†"SOME STACCATO NOTES FOR SINGERS." By Marie Withrow. The Oliver Ditson Company, Boston, Mass. Cloth, pp. 111. Price \$1.00.

††"LESSONS in APPRECIATION of MUSICAL FORM." By Jeannie R. Smeltzer. Published by the Clayton F. Summy Company, Chicago. Price \$1.25.

compositions by Gurlitt, Heller, Beethoven and others. Why the A Major Prelude of Chopin (which is simply a tiny mazurka), should have been chosen to illustrate this particular example is difficult to understand.

\*\*\*

**BESSIE WILLIAMS SHERMAN** has written "A Primary Course in Ear Training and Melody Writing," under which lengthy title appears a brief primer bound in stiff boards published by Clayton F. Summy.‡ It is intended as a supplement to her little set of studies called "On the Road to Toneland," states the author, and in enlarging upon the directions given therein the teacher is urged to keep in mind the value of bringing out his point, when possible, by questioning rather than by stating facts. The work appears to merit a place in literature given to this subject.

B. R.

‡"PRIMARY COURSE in EAR TRAINING and MELODY WRITING." By Bessie Williams Sherman. Published by the Clayton F. Summy Company, Chicago. Price 35 cents.

**Morning Concert of Chamber Music in Providence, R. I.**

PROVIDENCE, R. I., March 13.—A morning chamber concert was given in Froebel Hall on March 11, by Albert T. Foster, violin; Leonard Smith, violoncello, and Stuart Ross, at the piano. The program included Strauss's Sonata for violoncello and piano; Trio for violin, cello and piano, Tschaikowsky; violin solos, "Moto Perpetuum," Ries, and "Caprice Viennois," Kreisler; Trio, Eduard Schütt. Mr. Foster prefaced each composition with explanatory remarks, and Mr. Ross played the theme around which they were built.

G. F. H.

**First Concert of Women's Club Orchestra in Albany, N. Y.**

ALBANY, N. Y., March 13.—The first public concert of the orchestra of the Woman's Club of Albany last night at the Historical Building aroused much favorable comment. Ruth Agnes Fellows offered as a mandocello solo the "Evening Star" from "Tannhäuser."

Cordelia Reed in costume sang a group of German songs with charm and finish. Elinor C. Colwell, nine years old, gave a harp solo, "The Harp of Tara," showing remarkable skill for her age. The first orchestra number was a Russian dance by Kazanoff, followed by "The Oriental Patrol in Cairo" and "Grecian Dance Sidonie," in which Virginia Drogan danced Grecian dances. The closing number, "Memories of the British Isles," was the feature of the evening, and it was accompanied by Irish folk dances by Celia Hannon.

W. A. H.

**Opera Night at Final Tremont Temple Concert in Boston**

BOSTON, March 12.—The last in the Tremont Temple series of popular concerts was given last evening before an audience that completely filled this edifice. The concert was termed "Opera Night," and the program of operatic numbers was contributed by Elvira Leveroni, prima donna contralto of the Boston Opera Company; Mrs. Clara Huntington, soprano; Attilio Di Crescenzo, tenor, and C. Pol Plancon, baritone. Ida McCarthy at the piano and Reginald Williamson, organist, furnished accompaniments for a chorus of one hundred and fifty voices, conducted by John A. O'Shea, which gave a number of miscellaneous choral works throughout the program.

W. H. L.

**A Valuable Medium of Communication To the Editor of MUSICAL AMERICA:**

I want to tell you that I could not very well do without your valuable medium of communication with the musical world.

Mr. Freund is on the right side, and I feel now, more strongly than ever, the independence of America. These troublous times, terrible as they are, are the golden hours in which America will flourish. That Mr. Freund's prophesy was so timely is wonderful to me.

Danville, Ill., too, is gradually coming into her "musical own," and we are hoping for bigger things here, too.

With every good wish.

Yours sincerely,

MRS. BEN ENGLISH,  
President, Danville Musical Cycle.  
Danville, Ill., March 3, 1915.

Fritz Steinbach has now taken up his residence in Munich, where he is to direct the Konzert-Verein's symphony concerts next season.

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## FRANCIS McMILLEN FINDS OUR CONCERT FIELD STILL FERTILE

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Violinist Observe Musical  
Plenty

**MUSICIANS!** Even in these modern times how many of us think of violinists, pianists and singers as queer creatures of another world; but it is even as we are told in the Prologue to "Pagliacci"—musicians breathe and think and are as sane as the ordinary individual.

Absolutely idealistic in demeanor is Francis McMillen, the American violinist, whose appearance, aside from his beautiful art, no doubt makes him the target for many an idol worshipper. I met him in his temporary quarters in New York and had the pleasant opportunity of talking with a real human being who is, in addition, a master of music. He had just returned from his Western tour and was full of enthusiasm because of his success. I found him one who could speak on other arts besides his own. Like many people who have spent much of their life abroad, he was greatly concerned about the people of Europe and what the outcome for his friends would be.

"I cannot take sides with one of the conflicting nations," he told me, "for I have friends on each side. I only hope that Italy will not take up arms, that general peace will soon be restored. I was caught in Dresden with that dear old man, Leopold von Auer. We were absolutely stranded. No money, and Mr. Auer under surveillance! It was indeed an embarrassing situation. Being a citizen of Russia Mr. Auer was hardly allowed to leave the hotel and felt keenly his confinement. He was even the target for the German youngsters who 'hollered' at any foreigner, regardless of his age, or his position in the



Francis McMillen, Noted American  
Violinist, in Two Characteristic Snap-  
shots

world. Mr. Auer's many friends here are glad to know that he is safe in Petrograd.

"After waiting for some time, money at last reached us and we were able to leave for Italy. There, under the protection of the American Consulate, we were at last enabled to get a steamer for America. It was a source of annoyance, but also amusement, to see the independent attitude taken by the Italian steamship companies, whose popularity was very sudden, most of the other lines being held up. After I finish my season here I am hoping that I may return to Italy for the Summer. There, outside of Rome, in the Villa Lante, one of the most exquisite old villas of Italy I hope to be able to rest and study.

"Here in America I find no change in my audiences, such as one hearing so much of poor financial conditions would readily expect. In the West, especially, there is the same enthusiasm from the same large audiences. It seems almost paradoxical! The places here the same, and the places in Europe all changed. I can hardly believe that when I go back to Belgium the cities where I have appeared so many times will be but a mass of ruins!"

—AVERY STRAKOSCH.

### Musical in Honor of Hallett Gilberté's Birthday

A delightful musicale and tea was given on Saturday afternoon, March 14, by Gabriel Ravenelle in honor of the birthday anniversary of his friend, Hallett Gilberté, in his Manhattan Avenue studios, New York. The musical program included Florence Anderson Otis's charming singing of Mr. Gilberté's "Maiden's Yea and Nay," "Land of Nod," "Evening Song," "Song of the Canoe" and the waltz song, "Moonlight and Starlight." Vernon Archibald, baritone, sang "Two Roses," "Minuet—La Phyllis" and "Forever and a Day," and Harold Fowler, tenor, was heard in "A Rose and a Dream" and "Spring Serenade." Mr. Gilberté presided at the piano for the singers and Mrs. Gilberté gave two musical readings in her wonted charming manner. The host, Mr. Ravenelle, made a short address about Mr. Gilberté and his work.

## RUBINSTEIN CLUB HAS GALA PRESIDENTS' DAY

Prominent Women in Throng That  
Hears Leginska, Adelaide Fischer  
and Criterion Quartet

In the presidents' day of the Rubinstein Club, at the Waldorf-Astoria, New York, on March 20, among the many prominent women present were Mrs. A. M. Blair, president of the Rubinstein Club of Washington, D. C., and Mrs. F. W. Abbott, president of the Matinée Musical, Philadelphia.

For the Rubinstein there was the pleasure of re-welcoming to its platform a young artist to whom it had given an early hearing in New York and who had in the meantime won a firm place in our music world. This was Ethel Leginska, who was termed the "little giantess of the pianoforte" by Mrs. W. R. Chapman, the club's president. The audience assented vigorously when Mrs. Chapman followed the pianist's brilliant performance by the comment that she had the "divine spark" and the "baptism of music" that marks the real artist. Miss Leginska's numbers were the "Blue Danube" Arabesque, a Rameau Gavotte and Variations, the Liszt Eighth Rhapsody and Chopin C Major Etude.

The club again showed its cooperation in the recognition of young artists and its good taste in the selecting of these by introducing, as an American singer, American-trained, Adelaide Fischer, who won warm commendation at her recent debut. Miss Fischer revealed a rich, flexible lyric soprano and a charming style in the "Jewel Song" from "Faust" and four songs, with "Sylvain" and Saar's "Little Gray Dove" as extras.

Hearty favorites with the audience were the members of the Criterion Male Quartet—John Young, Horatio Rench, George Warren Reardon and Donald Chalmers. The quartet revealed a well-balanced ensemble and fine tone in its serious numbers, besides amusing the audience hugely with some humorous numbers. Mr. Young delighted the hearers with three finely sung solos, as did Mr. Chalmers.

K. S. C.

## MADAME

# CAROLINE HUDSON-ALEXANDER

SOPRANO

MME. HUDSON-ALEXANDER, IN BOSTON AND CONCORD, RECEIVED EXCEPTIONAL COMMENDATIONS FOR HER VOICE AND ART. SUCH COMMENTS AS "LOVELINESS OF TONE" "VOICE OF UNUSUAL BEAUTY", "MARKED AUTHORITY", "FLAWLESS CONTROL", "ADMIRABLE PHRASING", ARE COMMONLY EVOKED BY HER SINGING.

### BOSTON NOTICES

Artfully, too, he adjusted his choral tone to Mrs. Alexander's voice so that it should carry through and above it. Her voice, clear and bell-like, suits such a background, and she is evidently practised in such use of it. In its own right it shone in its bright tones and pleasant range out of her solo pieces, and no little skill in song, sense of design and feeling for clear loveliness of tone directed it.—BOSTON TRANSCRIPT, February 15, 1915.

Mrs. Alexander bore her large share of the evening's performance with splendid endurance. Her voice is one of unusual beauty, particularly above, bell-like, evenly produced, sustained on excellent breath control, adapted best to lyric music, but by no means covered up even in obblighetti against such tonal masses as those of the "Gallia" and the "Golden Legend." There was an audience of good size.—BOSTON GLOBE, February 15, 1915.

Mrs. Hudson-Alexander, an artist of exceptional ability, again excited admiration for the excellence of her singing and the beauty of her voice. She sang with marked authority, flawless control of breath and admirable phrasing.—BOSTON HERALD, February 15, 1915.

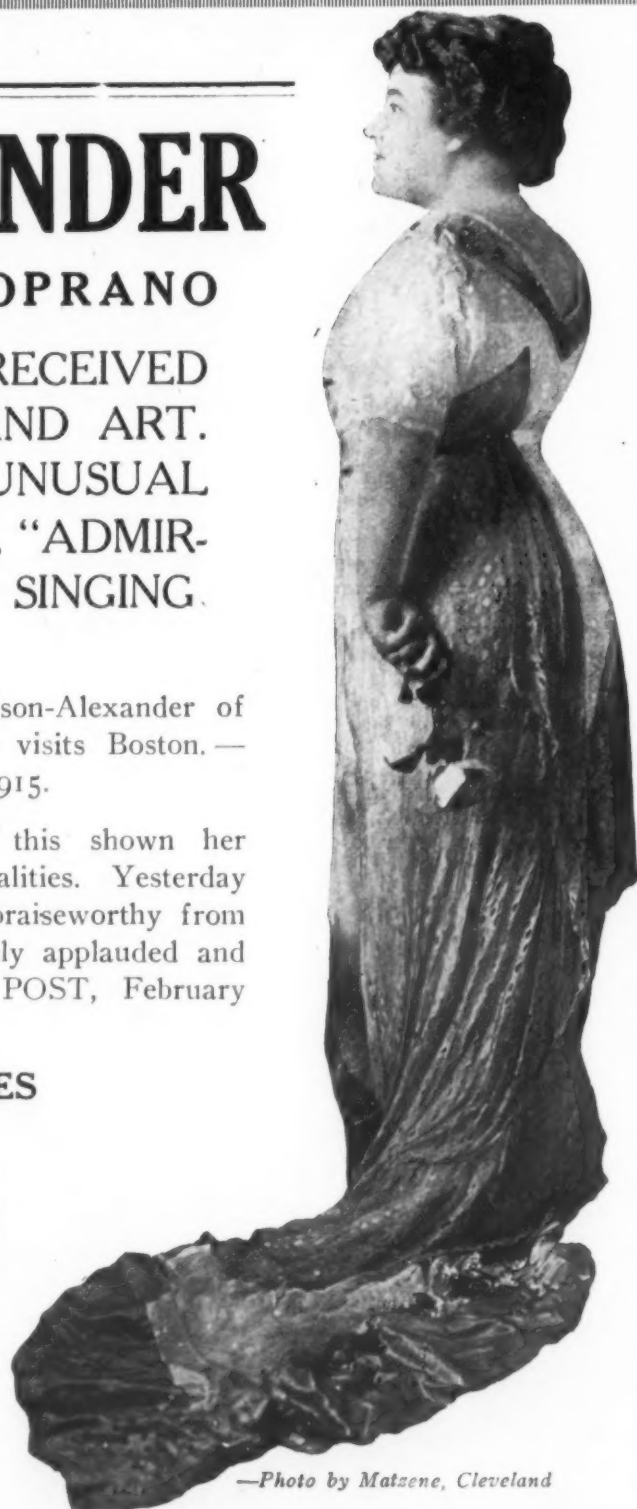
The soloist was Mrs. Caroline Hudson-Alexander of New York, an artist who too seldom visits Boston.—BOSTON JOURNAL, February 15, 1915.

Mme. Hudson-Alexander has ere this shown her musicianship, and her excellent vocal qualities. Yesterday evening her performances were again praiseworthy from any point of view, and she was heartily applauded and recalled by the audience.—BOSTON POST, February 15, 1915.

### CONCORD NOTICES

The audience always loves Mrs. Alexander. "Smooth as velvet," some one said of her voice. Brewer's "Fairy Pipers" sounded as if sung by Titania or some of her court in "A Midsummer Night's Dream."—CONCORD MONITOR.

Mrs. Hudson-Alexander had already won the festival audiences, but she made the conquest more complete on Thursday with a charming group of songs.—CONCORD PATRIOT.



—Photo by Matsene, Cleveland

MANAGEMENT: LOUDON CHARLTON, CARNEGIE HALL, NEW YORK



## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Franz X. Arens, the New York conductor and voice teacher, is to give a short course next June for the benefit of his pupils in Portland, Ore., who are themselves voice teachers. For this course the Misses Calbreath, No. 860 Belmont street, Portland, have placed their studio at his disposal. Besides Evelyn Calbreath, now studying with Mr. Arens in New York, some of the more prominent Oregon artist pupils of Mr. Arens are: Marjory Hausmann, soprano, also studying with Mr. Arens this winter; Mrs. Imogen Harding-Brodie, contralto; Mrs. Lulu Dahl Miller, soprano; Mrs. Henry W. Metzger, soprano; J. Ross Fargo, tenor, all of Portland, and Mrs. A. L. Hurely-Deming, contralto, Bend, Ore. This list is exclusive of those pupils who studied with Mr. Arens last September, among whom were such well known Portland church and concert singers as Mrs. Delphine Marx, contralto; Mrs. B. G. Skulason, contralto; Mrs. N. B. Lawrence, contralto, Oregon City; Mrs. J. P. Graham, La Grand, Ore.; Edna Gates, mezzo-contralto; Mrs. Bohlman, soprano; Alexander Hull, baritone, Newberg, Ore.; Harriet Leach, Muriel Williams, soprano, and others.

Artist pupils of Gustav L. Becker, assisted by Mrs. Zayonchkowski, a soprano who is coaching with Jessie L. Fenner, gave a recital in Chickering Hall, New York, on the afternoon of March 19. Lena Wasem played the Beethoven Sonata, Op. 14, No. 2, and Celia V. Gridley the Preamble to Bach's Sixth Violin Sonata, Arenski's B Major Impromptu and Cadman's "The Pompadour's Fan." Gertrude Silverman was heard in a group of pieces by Bach, Dupont and Cyril Scott, while Charlotte Jaekle played Schumann's Romanze in F Sharp and pieces by Alvah G. Salmon, Cyril Scott and Halfdan Cleve. Mrs. Zayonchkowski sang Gounod's valse from "Romeo et Juliette" and two Polish folk songs. All of the numbers were roundly applauded.

The Granberry Piano School of New York, George Folsom Granberry, director, has announced a third term of lectures to be given at the school. Mr.

Granberry speaks on "Methods" on Wednesday mornings at 10.30 o'clock beginning on March 17 and continuing through the first week of June. Lectures on the orchestral instruments and their use and on the history of music are to be delivered by Dr. N. J. Elsenheimer on Saturdays at 12 o'clock, each lecture of the first named series being illustrated by a player from one of New York's leading symphonic organizations. Dr. Elsenheimer also gives four interpretative lecture-recitals on Saturdays, March 20, April 10, May 1 and May 22, these at 11 o'clock.

Sergei Klibansky's artist-pupils recently made several successful appearances. Lalla B. Cannon and John M. Sternhagen scored in a concert given on March 17 at the People's Institute. Jean Vincent Cooper was roundly applauded in three concerts in which she appeared lately at Chickering Hall. Marie Louise Wagner will be the soprano soloist at the approaching concert of the Catholic Oratorio Society in Carnegie Hall and Virginia Maginder has been engaged to sing at the next musicale given by Mrs. C. L. Girard.

Among Mr. Saenger's professional artist pupils who participated in the musicale on March 16 were Helen Warrum, soprano of the Chicago Opera Company for two seasons, who was in splendid voice and sang the "Caro Nome" aria from "Rigoletto" with much skill and fluency. She also sang a group of songs beautifully. The two numbers that were especially enjoyed were "The Wren" by Lehmann and "That's the World in June" by Spross. Greek Evans, a baritone, with a big resonant voice, gave a stirring delivery of the "Toreador" song from "Carmen" and "Even Bravest Heart" from "Faust." Mr. Evans's voice is of great range and power, and Mr. Saenger is training him for the grand opera stage. Corinne Wolerstein and E. M. Davis played the accompaniments artistically.

Artist pupils of Jessie G. Fenner were heard in a recital of songs at the Country Life Permanent Exposition in

Grand Central Terminal on Wednesday afternoon, March 17. The pupils who appeared were Edna Ellaby, Mrs. Isobel G. Klymer, Julianne Hermann, J. Adele Puster, Catherine F. Brown, Estella Tomlinson, Mrs. Zayonchkowski. The accompanist was Maurice La Farge, who also played two solos, Gottschalk's Pasquinade and a Godard "Waltz." Miss Ellaby has a lyric soprano voice of clear quality, which was heard to advantage in Emmel's "Philosophy." Mrs. Klymer is a soprano of dramatic quality, and Miss Hermann, who is still very youthful, astonished by the amount of temperament displayed in her interpretations. Miss Prester is a coloratura of promise; Miss Brown, a lyric soprano; Miss Tomlinson, a contralto, and Mrs. Zayonchkowski, a soprano of considerable temperament. All the students displayed efficiency and talent.

### PENNSYLVANIA CLUB CONTEST

John Thompson, Katherine Meisle and Mr. Pugh Win First Places

PHILADELPHIA, March 15.—Mrs. C. C. Collins, state vice-president of the National Federation of Musical Clubs, had charge in this city last Saturday of the contest of Pennsylvania musicians, the winners of which may further compete for the honor of being chosen to appear at the National Federation convention at Los Angeles in June. The contestants are subject only to the provisions that they shall be under thirty years of age and that their musical training shall have been acquired wholly in America.

The winners of the Pennsylvania contest on Saturday were: Piano, John Thompson, Philadelphia; first place; Edith Wells Bly, Germantown, honorable mention; vocal, Katherine Meisle, contralto, Philadelphia, first; Ethel Niethammer, soprano, Philadelphia, honorable mention; violin, Walter Pugh, Pottsville, first; Josef Waldman, Philadelphia, honorable mention. The judges for the contest, into which an encouragingly large number entered, with the presentation of much excellent talent, were Celeste D. Heckscher, Perley Dunn Aldrich, Wassili Leps, Camille Zeckwer and Frederick Hahn. The accompanists were Edith Mahon, Mary Miller Mount and Ellis Clark Hammann. A. L. T.

### N. A. O. MEETS IN MERIDEN

State Chapter Disposes of Business and Pleasure—A Pleasing Recital

MERIDEN, CONN., March 13.—The Connecticut Chapter of the National Association of Organists met in the First M. E. Church on March 9 and held its annual banquet. At the business meeting the following officers were elected: E. F. Laubin, president; Professor Harrington, vice-president; George C. Marble, treasurer, and F. T. Southerick, secretary. After the recital, at which Messrs. Southerick, Tiernan, Hill and Brewer were heard, a second business meeting was held which resulted in the election of chairmen of various membership committees.

Belle Stowell, soprano, assisted ably by Andrea Sarto, baritone, gave a pleasing recital in the Universalist Church, on March 9. Miss Stowell presented a well arranged program and was applauded by a rather large audience. The accompaniments were played with artistic finish by Clara S. Studwell. W. E. C.

### Two Subscription Courses for Albany

ALBANY, N. Y., March 20.—The music lovers of Albany will have an opportunity of attending two series of subscription concerts next season. The attractions for next season's course of Ben Franklin are Louise Homer, Josef Hofmann, Francis McMillen, Rudolf Ganz, New York Philharmonic Orchestra and Julia Culp. Before the opening of the course concerts will be given under Mr. Franklin's direction by Geraldine Farrar and assisting artists and the New York Symphony with Mischa Elman. The first course of Nelson and Neilson will offer eight concerts by twelve artists, as follows: Mme. Johanna Gadske, Fritz Kreisler, Emilio de Gogorza, Marie Sundelius, Ossip Gabrilowitsch, Mme. Melba, Alice Nielsen, Jeska Swartz-Morse, Riccardo Martin, Flonzaley Quartet, Harold Bauer and Pablo Casals. W. A. H.



### Edward W. Berge

Edward W. Berge, a prominent musician of New York and formerly president of the Fraternal Association of Musicians, passed away on March 16 at his home in West End avenue. Mr. Berge, who was in his fifty-seventh year, was for thirty years teacher of piano at the Convent of the Sacred Heart, Manhattanville. He was born in this city and was a son of the late William E. Berge, for many years organist at the Church of Saint Francis Xavier.

A member of many clubs and organizations, Mr. Berge was widely known and esteemed. He belonged to the Musicians', Salmagundi and Catholic clubs, and was also one of the oldest members of the New York State Music Teachers' Association. Mr. Berge was a veteran of the First Company, Seventh Regiment. His open, generous nature and hearty manner won him friends on every side and he was one of the most popular presidents of the Fraternal Association of Musicians.

In 1900 Mr. Berge was afflicted with mastoiditis, which gradually settled in one of his hips, incapacitating a limb and rendering him lame.

Not long ago he entered into a project with Albert Mildenberg, the American composer, to present the latter's greatly condensed adaptation of Saint-Saëns's "Samson and Delilah" in vaudeville. Mr. Berge succeeded in interesting a prominent New York theatrical manager in the plan to present the opera, reduced in length to twenty-five minutes.

For the most part, however, Mr. Berge's energies were applied to his pedagogical work at the Convent of the Sacred Heart. Composing claimed little, if any, of his attention, nor was he noted as a pianist. Nevertheless Mr. Berge's personality and equipment combined to make him an ideal teacher of the piano, and as such his reputation was acquired. He was unmarried and is survived by two sisters.

### William H. Pritchard

BANGOR, ME., March 18.—William H. Pritchard, an aged resident of Bangor, died on March 16 at the age of eighty-four. He was a veteran of the Civil War and the last surviving member of the original Bangor Band.

## MR. MARK HAMBOURG

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## THEODORE HARRISON

AMERICAN BARITONE

After several years in Europe, where he appeared as soloist with many of the leading orchestras, as well as in opera, concert and recital, Mr. Harrison has returned to America and is now booking engagements for next season.

Soloist with Philadelphia Orchestra, at its concerts in the Academy of Music, Philadelphia, March 19 and 20.

### OPINIONS OF LEADING PHILADELPHIA CRITICS:

Yesterday's soloist, Theodore Harrison, has not only a remarkably beautiful voice, but he sings with a degree of expression and polish as unusual as it is enjoyable. He was recalled many times and made a deep impression.—*Record*.

Mr. Harrison was one of the most satisfactory of the vocalists who have appeared this season. He sang two numbers, a familiar aria for baritone from Mozart's "Le Nozze di Figaro," and Verdi's well-known and brilliant "Eri tu" from "Un Ballo in Maschera." It was the precision and sureness of tone that produced the fine effect.—*Press*.

Mr. Harrison is indeed worthy the much-squandered adjective, "artist." As a soloist he is peculiarly welcome, since he neither

forces his naturally robust, mellow tone, as do many operatic singers on the concert platform, nor do his notes lose their color and vibrance in the clamor of a full orchestral accompaniment.—*North American*.

Mr. Harrison is an artist of ability and experience, with a voice apparently in the fullness of its powers, which he uses with the nicest discretion. It is of true baritone quality, full and unforced, and of ample volume.—*Evening Telegraph*.

One notes with pleasure this singer's sincerity and lack of pose or striving for effect. His poise and dignity of manner mark the real student and the true artist.—*Evening Bulletin*.

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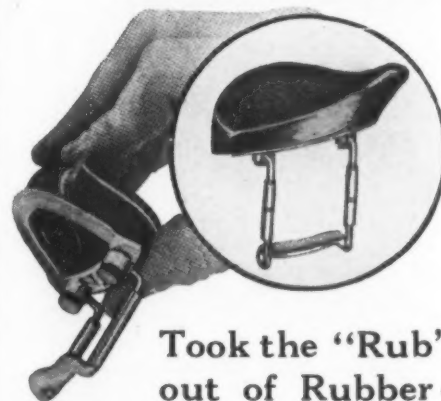
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## MARCIA VAN DRESSER IN NEW YORK RECITAL

Singer Who Left America a Contralto  
Returns from German Instruc-  
tion as Soprano

Marcia Van Dresser was heard in a recital of songs at Aeolian Hall, New York, last Monday afternoon. Twelve years ago Miss Van Dresser left America a contralto and has meantime resided in Germany. Previous to that she had sung small parts for a short time at the Metropolitan (she was one of the *Flower Maidens* in the original New York "Parsifal"), had appeared in musical comedy—after Jessie Bartlett Davis died she took her place with the "Bostonians"—and, further back, had acted in Augustin Daly's company. To a fine voice the lady added great charms of personal beauty and these, ripened by time, have remained with her. But the voice is different. To begin with Miss Van Dresser, once established in Germany, suffered herself to be made into a soprano and then sang soprano rôles at the operas of Breslau, Dresden and Frankfurt.

That she should have yielded to this temptation is regrettable. To-day her voice has lost not a little of its former beauty and this because of a faulty method. Her production discloses defective attack, poor placement and frequent uncertainty of control, with the result that quality and accuracy of intonation are often impaired. The blame must doubtless be laid at the door of Miss Van Dresser's German teachers and with due care she should be able to eliminate certain of her most radical shortcomings. Her voice, at all events, is more a mezzo than a true soprano in timbre.

As an interpreter the singer gave a more pleasant account of herself in spite of an occasional want of artistic continence. Her program included three Mozart numbers, five by Robert Franz—including the exquisite "Das Meer hat seine Perlen" and "Im Herbst"—Gustav Mahler's four long drawn-out "Songs of a Wandering Journeyman" and a Brahms group. In these her most satisfactory effects were achieved in the two Franz songs here mentioned and in parts of the Mahler cycle, which afforded her opportunity for some very direct emotional expression. Nevertheless, her delivery is not invariably marked with the utmost fineness of perception or refinement of effect, though an impressive element of sincerity and earnestness shown in her work. A word of praise is due her clean-cut enunciation.

Miss Van Dresser was accorded a very warm reception and was deluged with flowers before the recital was half over. Richard Epstein played her accompaniments discreetly. H. F. P.

**McCormack Again Thrills Washington Audience**

WASHINGTON, D. C., March 20.—For the second time this season a song recital by John McCormack filled to its capacity the National Theater, the stage included. The enthusiasm was boundless and the

## To Sing Concert Version of Closing Scene In "Salomé"



Marcella Craft, for Whom Richard Strauss Has Prepared a Concert Version of the Closing Scene of "Salomé." The picture shows her in this rôle in the opera in which she won a pronounced success in Germany

A concert arrangement of the closing scene of Richard Strauss's "Salomé" is to be used in many of her appearances with American orchestras next season by Marcella Craft. The American soprano recently received a letter from Mrs. Richard Strauss telling her that her husband had arranged this scene for

singer was generous in the matter of encores as usual. At all times was McCormack sympathetic, at all times did he thrill his hearers with his liquid notes and delicate coloring. The assisting artist was Donald McBeath, violinist, who was generously received, while Edwin Schneider made a most artistic accompanist. So great was the demand for seats that Mrs. Wilson Greene engaged Mr. McCormack for another recital this month. W. H.

**Sapirstein in Newark Recital**

NEWARK, N. J., March 20.—David Sapirstein, the pianist, demonstrated the first qualities of his art in the new Re-

cital Hall on Broad street on Thursday evening. This was the first of a series of "Recitals Intime," arranged by the management of the hall with the Music League of America. A discriminating audience listened with many expressions of pleasure to Mr. Sapirstein's excellent offerings, which included eight of Chopin's Preludes, the F Major Ballade, the Beethoven "Waldstein" Sonata, op. 53, and six of the novelties which Mr. Sapirstein introduced to the New York public on the occasion of his recent recitals in Aeolian Hall. S. W.

**Mme. Kutscherra Applauded at the Théâtre Français**

Mme. Elise Kutscherra, the distinguished operatic soprano who has come to New York to establish a school for singers similar to the one she conducted with great success in Paris, was one of the soloists at the Théâtre Français Sunday evening. She sang with much beauty of voice and in excellent style Liszt's "O quand je dors," "Dans les ruines d'une Abbaye," by Gabriel Fauré, and Dessauer's "Le Bolero Ouvrez." She was obliged to give two encores.

## PLANTATION SONGS IN MISS WILLIAMS' RECITAL

Spirit of the South Before the War De-  
lightfully Voiced—Mabel Beddoe  
Sings Old Ballads

In the picturesque costume of 1860, Louise Alice Williams entertained a good-sized audience at Sherry's, New York, on March 18, assisted by Mabel Beddoe, mezzo-contralto; Lula Armstead, soprano, and Mildred Dilling, harpist.

As a prelude to her "Plantation Song and Stories," Miss Williams gave a delightful talk about that almost extinct race, the real Southern "darkie," the old-time "Uncles" and "Aunties." She opened with an original "Plantation Love Song," as heard in Dixie, and "Walkin' Egypt," a Southern New Year's Eve negro ceremony. Her second group consisted of anecdotes about the "good ole days fo' de wa'," and her concluding numbers were "Lookin' fer Marse Willie," by Martha S. Gielow, with the introduction of the old negro hymn, "Swing Low, Sweet Chariot," and Dunbar's "Angelina Johnson." Miss Williams' offerings received the appreciation they deserved.

Miss Beddoe, attired in the costume of 1830, sang an acted three old Ballads of Ireland and England, and several old Scotch melodies. Her songs exhibited a splendid voice, particularly fine in the low register. Miss Armstead equalled the success of her associates in two Southern songs, "Sleep Meh Li'l Lady," by Kate Estelle Harcourt, and Sydney Homer's "Uncle Rome," for which she received an encore. Miss Dilling played a Bourée, by Bach, Debussy's "Arabesque," Tedeschi's "Pattuglia Spagnola," and a sixteenth century "Chansons de Guillot Martin." These, with the "Impromptu Caprice," by Pierné, and the Russian "Boatmen of the Volga," were played with ringing tone. A. S.



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From an Editorial  
in THE OUTLOOK

"Every city, every small town in this country ought to have, and can have, concerts like that which David and Clara Mannes gave in New York last week."

ALFRED BAEHRENS

TEACHER OF SINGING. For six years assistant to Jean de Reszke. Paris Studio transferred to 237 West End Ave., N. Y., for Season 1914-1915.



## AN EIGHT-HOUR DAY AS APPLIED TO OPERA

"Carmen" and "Götterdämmerung" Consume Nearly That Amount of Time as Produced at Metropolitan One Day Last Week—"Carmen" Sung for First Time with Martinelli in Caruso's Role—A Week Made Notable by Three Stirring Wagnerian Performances

THURSDAY of last week proved to be the busiest and most strenuous day that the Metropolitan Opera House has experienced this season. Promptly at a quarter of two began a performance of "Carmen," which lasted until after five, while, a bare two hours and a half later, "Götterdämmerung" had its second hearing of the season, and not until the stroke of midnight did the curtain fall upon the destruction of Walhalla and the redemption of humanity. It would have been a miracle indeed had not the enormous strain told more or less on the instrumentalists and the orchestral flaws now and then apparent in the course of Wagner's drama had, under the circumstances, to be freely condoned. In other respects the two representations maintained, on the whole, a commendably high level.

By far the more important event of the two, the evening's Wagnerian performance is entitled to priority of consideration. "Götterdämmerung," as we have had occasion to remark in the past, is a work really entitled to the dignity of special performances something after the manner of "Parsifal." It demands a specialized, festival atmosphere difficult, if not altogether impossible to realize on regular subscription occasions. To one under the thrall of the third act the practice of those who brutally mar the last half hour of every opera by their noisy exits is the very refinement of torture. Last week these individuals seemed more obstreperous than usual, tramping noisily up their aisles during

the funeral music and again during the sublime epilogue—a scene which should be listened to with as much reverential solemnity as the last act of "Parsifal" and after which applause ought just as rigorously to be suppressed. And if the early departures last week were disconcerting the late arrivals proved quite as exasperating and spoiled the prologue and the "Rhine Journey" as thoroughly as was in their power.

But as the Metropolitan vouchsafes no special performances of "Götterdämmerung" and as enthusiasts must needs content themselves with only a single "Ring" cycle a season, subscription "Götterdämmerungs" are preferable to no "Götterdämmerungs" at all, and attendant inconveniences must be endured. The performance in question was, at all events, much of an improvement of the previous one. From the outset it had a buoyant quality and a vital spark in all its departments that the other lacked though it still fell short of those to which we were treated last year and the year before that.

### Hertz at His Best

Except for the inevitable roughness mentioned above, the orchestra under Mr. Hertz provided a superbly dramatic and virile delivery of this score in which human genius attains its high water mark of musical sublimity. It is a pity that we cannot have the Norn scene at the Metropolitan—judiciously curtailed it would not greatly prolong the performance even with the retention of the *Waltraute* episode, which should, of course, under no conditions be sacrificed. Thrilling last week was the second act in which the wild summoning of the clans, the dissonant horn calls and the clangorous, barbaric ensemble made the blood tingle. Nor has Mr. Hertz ever done better in the funeral march or the glorified pangency of the final apotheosis.

In the second act, Mme. Kurt did better than at her first appearance as *Brünnhilde* here, acting with more freedom and breadth. She sings the immolation scene beautifully, and with a freshness of tone that is doubly amazing in the face of all her previous forcefulness. Unfortunately, Mme. Kurt persists in her efforts to manage the awkward beast which does duty as *Grane* at the Metropolitan instead of leaving it at the rear in the care of a couple of chorus men. However worthy the motives in following the letter of Wagner's directions at this point, the consequence of such zeal is unfortunate.

Mr. Urlus was *Siegfried*. He sang the rôle but once before, shortly after his début two years ago, and was much commended at that time. The tenor is, indeed, the best mature *Siegfried* heard here since Burgstaller was in his prime and his impersonation, both in point of voice and action, almost equals his young *Siegfried*, which is saying much. The *Hagen* of Carl Braun was nothing short of magnificent—sombre, intensely virile and commanding, yet not without the dignity of a figure of tragic destiny. And how inspiringly his voice rang out in the savage call to *Gunther's* vassals! Most significant, too, is his look of malignant satisfaction as he hears *Siegfried* openly relate his finding of *Brünnhilde*, thus acknowledging his perjury in the fatal oath he had sworn on the spear. Mr. Weil was *Gunther* and Mr. Goritz finely sinister as *Alberich*, while Vera Curtis sang *Gutrune* once more and Mme. Ober *Waltraute*—the latter in incomparably fine fashion. Together with Mmes. Sparkes and Schumann she sang the *Rhinemaidens'* music exquisitely.

### "Carmen" Without Caruso

The afternoon's "Carmen" was notable as the first performance of Bizet's masterpiece without the glamor of Caruso's presence. For some time there has been considerable speculation as to who would assume the task of impersonating *Don José*; and also to what extent Caruso's absence would affect the size of audiences. It must be confessed that those who prefer to see the opera itself exalted in public affection over the personalities of its interpreters, felt a trifle disappointed over the attendance last week. It was what would ordinarily be termed a very large gathering but, measured by previous "Carmen" standards of the season, it fell short of the record.

*Don José* fell to Mr. Martinelli, who had not essayed the rôle previously. In fact, he is said to have learned it within a very brief space. Under the circumstances, it was natural that nervousness should afflict the tenor and a finished performance was scarcely to be expected. However, under the stress of the fire and passion of the third and fourth acts, he improved most encouragingly. The audience applauded him very warmly.

Miss Farrar was not in good voice, but her *Carmen* is fast improving. She is indeed the legitimate successor of Calvé in the rôle. Mme. Alda's *Micaela* was charming and Mr. Amato's *Toreador* up to its usual mark. The rest of the cast was as before, and Toscanini read the score magnificently.

Wednesday evening of last week saw a repetition of "The Magic Flute." There was no novelty in the make-up of the cast or in the fact that the production was in all ways admirable. "La Traviata" was sung Friday evening with Miss Hempel and Messrs. Botta and Amato again a distinguished trio of principals. Bernard Bégue, the basso, who was singing one of the minor rôles, sustained a slight scalp wound when struck by a wooden pole while the scenery was being moved. He was able to continue in the performance.

### Whitehill as "Wotan"

"Walküre" has come to be utilized at the Metropolitan as a sort of sequel to "Götterdämmerung," following almost infallibly upon the last Nibelung drama. So it was duly repeated last Saturday afternoon before a large audience, with a cast that showed only one novel departure. For the first time in a number of

years Clarence Whitehill enacted *Wotan*, a part in which he is quite as great as in *Amfortas*. When the American basso was first heard here as the lord of Walhalla, there were those who compared him with Scaria, of the first Bayreuth festival. But even those who never saw Scaria freely acknowledged the magnificence of this *Wotan*. Last Saturday it was dramatically, and for the most part vocally, as fine as it used to be. A broad and majestic characterization in every particular, Mr. Whitehill's *Wotan* never forfeits its semblance of dignity by mistaking irascibility and petulance for divine wrath. The god's rage is no less impressive because properly contained. In this wise the marvelous scene between *Wotan* and *Fricka* attains its true significance as revealing the god struggling hopelessly against the workings of immutable law. Mr. Whitehill sang the farewell with rare tenderness and smoothness of tone. The work of Mmes. Galski, Kurt and Matzenauer and of Messrs. Sembach and Ruysdael was up to its customary standard. For the Saturday evening performance, the new partnership of "Pagliacci" and "L'Oracolo" was continued, Mr. Polacco conducting both, and the casts including Misses Bori and Braslau, and Messrs. Botta, Scotti, and Didur in the former, and Mme. Destinn and Messrs. Martin and Didur in the latter.

The theory that Wagner finds no favor at the Metropolitan on Monday nights has come to be pretty well exploded by this time. Certainly no audience could have displayed more delight and enthusiasm in Wagner's comic opera than last Monday evening's immense gathering exhibited when "Meistersinger" had its second hearing. And, indeed what audience could remain unresponsive to the endless surges of Wagner's most luxuriant melody and to the exquisite fun, especially when the latter is revealed through the medium of such master-comedians as Goritz and Reiss? Moreover, it would not be easy to better the impersonations offered by Mmes. Hempel and Mattfeld and Messrs. Braun and Sembach. Mr. Weil was in good form as *Sachs*.

### METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, March 24, Verdi's "Il Trovatore." Mmes. Destinn, Ober, Mattfeld; Messrs. Martinelli, Amato, Rothier. Conductor, Mr. Toscanini.

Thursday Afternoon, March 25, Special matinee for benefit of the Emergency Fund. Acts from "La Traviata," "Der Rosenkavalier," "Madama Butterfly" and "Pagliacci."

Thursday Evening, March 25, Wagner's "Tannhäuser." Mmes. Galski, Matzenauer; Messrs. Urlus, Weil, Braun. Conductor, Mr. Hertz.

Friday Evening, March 26, Montemezzi's "L'Amore del Tre Re." Miss Bori; Messrs. Ferrari-Fontana, Amato, Didur. Conductor, Mr. Toscanini.

Saturday Afternoon, March 27, Puccini's "Tosca." Miss Farrar; Messrs. Martinelli, Scotti. Conductor, Mr. Polacco.

Saturday Evening, March 27, Mozart's "Magic Flute." Mmes. Destinn, Hempel, Schumann; Messrs. Sembach, Witherspoon, Goritz, Reiss, Schlegel. Conductor, Mr. Hertz.

Monday Evening, March 29, Puccini's "La Bohème." Mmes. Alda, Schumann; Messrs. Botta, Amato, Seguro, Tegani. Conductor, Mr. Polacco.

Wednesday Evening, March 31, Puccini's "Madama Butterfly." Miss Farrar, Mme. Fornia; Messrs. Martinelli, Tegani. Conductor, Mr. Polacco.

Thursday Evening, April 1, revival of Mascagni's "Iris." Cast elsewhere in this issue.

Friday Afternoon, April 2, Wagner's "Parsifal." Mmes. Kurt, Braslau, Sparkes, Mattfeld, Schumann, Garrison, Cox, Curtis; Messrs. Sembach, Whitehill, Goritz, Braun, Middleton, Reiss, Schlegel, Bloch, Bayer. Conductor, Mr. Hertz.

Friday Evening, April 2, Leonelli's "L'Oracolo." Misses Bori, Braslau; Messrs. Botta, Scotti, Didur. Followed by Leoncavallo's "I Pagliacci." Mme. Destinn; Messrs. Martin, Didur, Tegani. Conductor, Mr. Polacco.

## SEATTLE ORCHESTRA AND CHORUS HEARD

Pfitzner Novelty on Symphony's Program—Rudolph Ganz in Charming Recital

SEATTLE, WASH., March 15.—The program offered at the third concert of the Seattle Philharmonic Orchestra on Thursday evening attracted an audience of good size. The Overture to Mozart's "Marriage of Figaro" was played in fine style. The symphony, Beethoven's C Minor, was given a well-balanced and forceful reading by John M. Spargur. The organization continues to show the most gratifying results that attest the well-directed efforts of its conductor. A repetition was demanded of Sibelius's "Finlandia."

Mme. Beatrice Gjertsen-Bessenes, the soloist, was given a warm reception and won enthusiastic applause for her numbers, which included the aria "Ocean, Thou Mighty Monster," from "Oberon," and an aria from Pfitzner's "The Rose of Love's Garden," the latter programmed as "first performance in America." She possesses a voice of unusual range and power that was especially adapted to the numbers sung.

The People's Chorus, W. H. Donley, conductor, gave its first concert this season on Friday evening. The choral numbers offered included Parker's "Harold Harfarger"; German's "Peaceful Night"; Bairstow's "Dawn of Song"; Hartmann's "Weep for Those Who Wept by Babel's Stream," and Bruch's "Fair Ellen." The chorus, while smaller in numbers than last season, gave an excellent account of itself, singing with good style and finish. Phileas Goulet, baritone, sang the "Drinking Song" from "Hamlet" with fine effect. Theo. Karl Johnston, tenor, sang "Lend Me Thine Aid," from the "Queen of Sheba." The solo parts in the choral numbers were sung by Grace Farrington Homsted, soprano, and Romayn Jansen, contralto. A feature of the program was the quartet from "La Bohème," "Farewell, Sweet Love," sung by the soloists. An audience of 2,000 heard the concert and gave liberal applause to the conductor, soloists and chorus.

Rudolph Ganz, the eminent Swiss pian-

ist, was heard in recital last week under the auspices of the Ladies' Musical Club. The artists' program contained many items of interest and was built around the B Flat Minor Sonata of Chopin. Mr. Ganz delivered his program with fine power and feeling, and was recalled many times.

Italian music was featured at the monthly concert of the Musical Society last Tuesday evening. Mrs. Ada Deighton Hilling gave a talk on the "Trend of Italian Music," followed by a program embracing the works of the Italian school from the time of Strozzi to the present day. The program was given by Max Donner, violinist; Angeline Donner, pianist; Phileas Goulet, baritone, and Mme. Julia Arementi, soprano.

An examination recently held by the State branch of the National Federation of Music Clubs resulted in the following selections: Voice—Theo. Karl Johnston, first place; Alice Barn, second place. Piano—Catherine Weaver, first place; Pauline Endres, second place. Violin—Jennie Middlevich, first place. The successful contestants will go to Los Angeles in June and will be listed to secure engagements with the clubs composing the federation. C. P.

### C. W. CLARK AS "ELIJAH"

Noted Baritone Wins Favor with Oratorio Chorus in Montreal

MONTREAL, March 22.—The coming of Charles W. Clark to sing the title rôle of "Elijah" was widely heralded and aroused confident expectations. Mr. Clark won an emphatic success when he sang at one of Mme. Donald's Sunday afternoon musicales and his return engagement gave great satisfaction. The performance of "Elijah" was also under the management of Mme. Donald, who put the oratorio on in Windsor Hall with a chorus of 150 and an orchestra, with F. H. Blair as conductor.

The performance apparently pleased the audience. Mr. Clark received a warm welcome and was enthusiastically applauded, everyone recognizing his reputation as an oratorio singer. He was handicapped, as were all the soloists, by an orchestra which had had only one rehearsal and which did not play as well as it might have done.

Mr. Blair kept his chorus well in hand, making it sing with great volume of tone and sureness. The other soloists, Ruth Parker, Ida McKerracher and A. Taylor, all of Montreal, came in for their share of the applause, which they deserved.



## "POP" CONCERTS BY STOKOWSKI PLAYERS

Innovation for Philadelphia—Mr. Harrison as Soloist—Zoe Fulton Heard

PHILADELPHIA, March 22.—It is announced that, following the close of the Philadelphia Orchestra's regular season, a series of daily popular concerts will be given in the Academy of Music for a period of two weeks, beginning May 3. Concerts will be given every evening, with the exception of Sunday, and that they may be of a purely informal and truly popular nature, the ballroom floor will be put in the Academy, covering the parquet seats, and light refreshments will be served at small tables, smoking being permitted. Only popular music, of the better class, will be played. Mr. Stokowski is expected to conduct the opening program, after which Thaddeus Rich, the concertmaster, and C. Stanley Mackey, another prominent member of the orchestra, will conduct on alternate evenings. The prices of admission will be 15, 25 and 50 cents. These concerts will be the first of the kind ever given by the local organization.

With Theodore Harrison, baritone, as the soloist, and Tchaikovsky's Fifth Symphony as the orchestral feature, the Philadelphia Orchestra presented another notable program, at its twenty-first pair of concerts in the Academy of Music, last Friday afternoon and Saturday evening. The Chorale from Bach's cantata, "Wachet auf ruft uns die Stimme," was very well done, as was Hugo Wolf's colorful "Italian Serenade." The symphony revealed in truly impressive style the splendid resources of the orchestra. It was read with the light of inspirational insight by Mr. Stokowski, and ably did the musicians respond to his every wish.

Mr. Harrison, who formerly resided in Philadelphia, but who is now at the head of the vocal department of the University of Michigan at Ann Arbor, was heard in two operatic excerpts—"Hai gia vinta la causa," from Mozart's "Le Nozze di Figaro," and "Eri tu," from Verdi's "Un Ballo in Maschera." Both served to show how excellent is the training of this fine baritone, who was a pupil of Frederick Peakes, one of Philadelphia's best known teachers, before he spent several years in Europe. In his two arias, particularly that from the Verdi opera, Mr. Harrison revealed with the authority and poise of a true artist a voice of fair volume, good resonance, and of an unusually suave and pleasing quality. His voice was used with ease and sympathy, with no undue striving for effect and with dramatic feeling and artistic appreciation. His success both Friday afternoon and Saturday evening was pronounced and well merited.

The regular monthly meeting of the Philadelphia Music Teachers' Association, in the Presser auditorium last Thursday evening, had especial interest in the presence of Frederick Schlieder, of New York, president of the New York State Music Teachers' Association, who

was the principal speaker. His enlightening address on "Untying a Musical Knot" was illustrated by several musical numbers, in which he had the assistance of Frederick Hahn and Madeleine McGuigan, violinists, and Frederick Maxson and Henry S. Fry, well-known local organists, at the piano. There were also solos by Miss McGuigan and Elizabeth Bonner, contralto. The meeting, at which James Francis Cooke, president of the association, presided, was one of the most successful of the season.

Zoe Fulton, the popular Pittsburgh contralto, was the soloist at the annual concert of the Glee Club of the Fifth Baptist Church last Tuesday evening, when she was received with marked

favor. Miss Fulton's voice is a rich contralto of breadth and power, which she uses with ease and brilliancy of effect, her delivery of the aria, "O mio Fernando," from "La Favorita," at once stamping her as a singer of more than ordinary ability. She also gave much pleasure to Tuesday evening's audience in two groups of songs by Schubert, Strauss, Homer and Tosti, an attractive personality and ease and grace of manner adding to the effect of her vocal work. Following the concert, of which the selections by the glee club, under the direction of Frederick J. Balmond, were an important feature, an informal reception was given Miss Fulton.

A. L. T.

## NOYES HEARS HIS "HIGHWAYMAN"

Deems Taylor's Setting of Poem Given Stirring by Victor Harris's Chorus

Deems Taylor's setting of Alfred Noyes' ballad, "The Highwayman," was the feature of the second concert of the St. Cecilia Club of New York in the Grand Ball Room of the Waldorf-Astoria on Tuesday evening, March 23. Victor Harris, the club's splendid conductor, not only gave his audience a program of rare excellence, but he had a great surprise in store for them, when he announced that Mr. Noyes was present and that he had kindly consented to read the poem before the performance of the cantata. Mr. Noyes was splendidly received.

This really admirable work of Mr. Taylor's, which was fully described in this journal when it was first performed, was presented by Mr. Harris in an altogether praiseworthy manner. Reinold Werrenrath, the sterling baritone, sang the music of "The Highwayman" with complete mastery. He created the rôle at Peterboro, N. H., last Summer and he sings it superbly. The orchestral portion, which plays an important part, was well done and at the close there was ringing applause. Mr. Taylor was brought out on the stage and given an ovation, which he shared with Mr. Harris, showing his deep appreciation of the conductor's noble efforts.

The chorus, in wonderful form, also sang David Stanley Smith's "Pan," the soprano solo sung by Elizabeth Tudor, three movements from Grieg's "Peer Gynt," the Gevaert, "Entre le boeuf" and the old English "Pretty Polly Oliver," both beautifully arranged by Mr. Harris, and a waltz based on Johann Strauss melodies. The high standard of the St. Cecilia's singing was maintained on this occasion.

Mr. Werrenrath scored heavily in a group of songs; H. R. Spier's "Ultima Rosa," Arthur Hinton's "Die Hexe," Mr. Harris's new and delightful "Ghosts" and White's "King Charles." His superb vocalism and his eminent interpretative gifts brought him his hearers' approval.

He was recalled and compelled to add an extra, singing, in his inimitable manner, Lohr's "The Ringers." Charles Gilbert Spross played his accompaniments with taste and discretion.

A. W. K.

## \$50,000 SUBSCRIBED FOR OPERA PROJECT

Eben Jordan and Otto Kahn Among Donors of Paris Academy Scholarships

Announcement was made on March 19 that Eben Jordan, one of the directors and the chief financial backer of the Boston Opera Company, had given \$10,000 to found two scholarships in the newly founded International Academy of Opera in Paris. The scholarships are to be for the benefit of students at the New England Conservatory in Boston and the plan is to award them in competition to two graduates who shall do post-graduate work in the course in Paris.

Including Mr. Jordan's gift, about \$50,000 has been subscribed for the Paris academy scheme to date. It is hoped that it will be possible to raise half a million dollars in this country to provide 100 scholarships at \$5,000 each. Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera House, has already given \$5,000 for one scholarship and other subscriptions have come in from various parts of the country. The London (England) Guildhall School of Music has offered to subscribe three scholarships.

The operatic performances given in connection with the institution, under the management of Henry Russell, will begin probably in April, 1916, but the institution proper hopes to open its doors on October 15 of this year. As already announced in MUSICAL AMERICA, Jean de Reszke is to be the director of the academy, the aim of which is to enable opera students to complete their education and obtain practical experience on the stage. A more immediate aim, as previously stated, is to provide employment to musical artists deprived of their earnings as a result of the war.

## BOSTON ORCHESTRA TOUR IS ASSURED

San Francisco Visit Not Prevented by Opposition of Union Musicians

BOSTON, March 22.—The Boston Symphony Orchestra will take train from Boston on May 9, to the San Francisco Exposition, where Dr. Muck will conduct thirteen concerts. The visit is arousing the keenest anticipation in the West. From towns and cities, many of them far distant from San Francisco, special trains will carry those who make the trip especially for the Boston orchestra's concerts. Two thousand will go from Los Angeles alone.

A number of cities which the Boston Symphony will pass en route have used much persuasion in endeavoring to close an engagement with the orchestra, but this has been impossible, first because of the fact that the conditions of the contract for the San Francisco concerts make it impossible for the orchestra to give concerts in any other Western city during the May tour. The programs for the concerts have already been forwarded, and the arrangements for the trip are complete in every detail. The orchestra will return three weeks from May 9 and open the "Pop" season in Symphony Hall. The invitation to the Boston Orchestra came from San Francisco last fall.

O. D.

It is generally believed that the American Federation of Musicians is making a vigorous protest against the engagement by the San Francisco authorities of the Boston Symphony Orchestra on the ground that it is a non-union organization. A number of years ago the Union interfered with Col. Higginson's efforts to engage certain European instrumentalists. He thereupon requested the entire orchestra to resign from the Union, believing that such action would enable him to strengthen the organization by engaging the best musical talent available abroad. From that time on the Boston Symphony Orchestra has been known as "non-union" and this explains the present efforts of the Federation to have the San Francisco engagement cancelled.

It will be recalled that the orchestra of the Metropolitan Opera House, under the conductorship of Arturo Toscanini, was announced to make a transcontinental tour with the San Francisco Exposition as its destination. When the Exposition authorities, represented presumably in this case by George W. Stewart, found how great was the expense involved in having both these famous orchestras, they decided to take only the Boston organization. It is understood that part of the cost of the unusual undertaking will be met by Col. Higginson himself, as he is anxious to have the people of the Pacific coast hear the Boston orchestra.

## MISS CHEATHAM'S SUCCESS

Noted Disease Scores Deeply with New Haven Symphony

NEW HAVEN, CONN., March 21.—At the last of the New Haven Symphony's concerts, given on March 16, the soloist was Kitty Cheatham. The largest audience of the season attended, many coming from neighboring cities. Miss Cheatham was heard after the Schubert "Unfinished" (which opened the program) had been given by Dr. Parker and his men.

Miss Cheatham's unique art proved a choice treat for those who heard her. "Uncle Remus's Narrative of the Tar Baby" was delightful, as was the disease's interpretation of a number of "Mother Goose" rhymes. The orchestra and Miss Cheatham joined forces in Tchaikovsky's "Nutcracker" Suite, each number of which the soloist prefaced with the original Hoffman fairy tale, inimitably told. She won a score of recalls. The work of the orchestra was also exceedingly praiseworthy.

W. E. C.

Arthur Hinton Sails to Conduct Royal Academy Examinations in Jamaica

Arthur Hinton, the English composer, whose works are being played more and more in America as well as in Europe, sailed on Wednesday of this week aboard the *Almirante* for Jamaica. Mr. Hinton has been in this country since January with his wife, Katharine Goodson, the pianist. In Jamaica he will conduct examinations for the Royal Academy of Music, remaining until the end of April.

## Mlle. JENNY DUFAU

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MANAGEMENT: SEASON 1914-15, HARRY CULBERTSON, FINE ARTS BUILDING, CHICAGO  
SEASON 1915-16, MAURICE FULCHER, McCORMICK BUILDING, CHICAGO







Fay Cord has accepted the position of soprano soloist at the Shepherd Memorial Church, Cambridge, Mass.

John Smallman, the Boston baritone, has been appointed director of the newly formed glee club of men's voices in Hyde Park, Mass.

Mrs. Ernest W. Haass recently entertained informally in Detroit, Mich., at a "Farewell Party" for Elsa Kellner, soprano, of New York and Milwaukee.

Mary Hansen, violinist, was the soloist at the regular orchestral concert at Sinai Temple, Chicago, March 14, given under the direction of Arthur Dunham.

Paul Hennebeck and Herbert W. Hamlin, the barrister and brother of the popular tenor, have just completed an operetta entitled "The Golden Goose."

Ernestine Wittig, of Frostburg, Md., sang with much success at the State Normal School Concert there, where she recently filled three engagements.

Beatrice Holbrook, the accomplished young Boston pianist, played at the annual musicale of the Woman's Charity Club of that city, in the Hotel Vendome, on March 25.

Edith Castle, the Boston contralto, gave a song recital in Terre Haute, Ind., on March 16, her program consisting of English, French, Italian and German songs, delivered most artistically.

Estella Neuhaus, Chicago pianist, gave the second of her recitals at the Fine Arts Theater, that city, on March 15. Her program was made up of numbers by Beethoven, Albeniz, Chopin and Liszt.

The Choral Union of the Memorial Baptist Church, Albany, N. Y., gave a St. Patrick's musicale in which those contributing to the program were C. B. Vandenberg, Irene Holden and Florence Page.

The Amateur Musical Club of Chicago gave its regular concert in the Second Presbyterian Church, March 15, the program containing vocal pieces and organ numbers by Mrs. Katharine Howard Ward.

Mme. Marie Von Unschuld, pianist, was heard in Washington, D. C., March 20, in delightful performances of numbers by Schumann, Beethoven, Schubert-Liszt, Verdi-Liszt, Paganini-Liszt and Liszt.

A students' organ recital was given on March 15 in Greene Hall, Northampton, Mass. The following soloists were heard: Evelyn Stevens, Eunice Clark, Marion Damon, Rebecca Painter and Lois Sickels.

At the recent meeting of the Music Lovers' Club of Washington, D. C., Felix Garziglia presented an exacting program of the works of Mendelssohn, Moszkowski, Stojowski, Strauss-Schulz-Esler, Chopin and Dubois.

"Liberty, America Forever," the new national peace song, written by J. Austin Springer of Albany, N. Y., has been accepted by the Albany school authorities and is being sung in the public schools and many private schools.

A musicale for the benefit of the Thimble Club of Providence, R. I., was given on March 11 in Mrs. Harold McAuslan's home. The able soloists were Mrs. E. L. Cummings, soprano; Mr. Cummings, tenor, and Albert T. Foster, violinist.

Adolph Torovsky, a graduate of the Peabody Conservatory of Music, has been appointed teacher of organ and piano at the Hood College, in Frederick, Md. He has also accepted the position of organist and director of All Saints' Episcopal Church in Frederick.

Marie Stilwell, the American contralto, who has been engaged for the

coming year as a member of the quartet at Emanuel Baptist Church, Brooklyn, will be under the management of Annie Friedberg and is planning for a considerable amount of concert work.

Franklin Holding, violinist, a member of the faculty of the Hyde School of Music, of Providence, R. I., who was soloist with the late Lillian Nordica in her tour around the world, will accompany Alice Neilsen in the same capacity during her tour of the South and West.

The fourth students' recital was given March 11 at the European Conservatory of Music, Henri Weinreich, director, at the conservatory building on North Calvert Street, Baltimore. Those taking part were prepared by Director Weinreich, Professor Julius Zech and Clifton Davis.

Students at the University School of Music, Fairmont, W. Va., under the direction of Louis Black, gave recitals in the High School and Normal School on March 19. The soloists were Mary Coleman, soprano; Pearl Morgan, violinist, and Miss Garrison, pianist and mezzo-soprano.

The Monday Morning Musical Club, of Providence, R. I., met recently. The program was presented by Virginia B. Anderson, violinist; Mary Winsor, pianist; Caroline Blodgett, soprano; Mrs. Charles Tilley, pianist; Mrs. Fred E. Tattersall, soprano; Mabel Woolsey, pianist, and Mrs. Walter Griffith, soprano.

George Shortland Kempton's class of artist pupils gave a piano recital on March 17 in Ganapol Music Hall, Detroit. The following soloists were heard: Beulah Ward, Mrs. Lewis Garner, Sylvia Simons and Mrs. Daniel Wells. Each played a movement of some favorite concerto, Mr. Kempton being at the second piano.

Under the direction of Bertram Wheatley, organist, a recital was given on March 16 by the choir of Saint David's Church, Austin, Texas. The soloists were Edward Hutchings, tenor; Francis Wilson, basso, and Mrs. W. C. Franklin, soprano. The choir was directed by Mr. Wheatley, who also presented several organ solos.

George Barchfeld, cellist, who is a recent arrival from Europe, and who has now placed himself under the management of Albert M. Mansfield, appeared at a Memorial concert of the Cosmopolitan Lodge, K. of P., on March 18 with great success at Terrace Garden, New York. Mr. Barchfeld, who is a pupil of Klengel, for years has been appearing in Cassel, Germany.

Ernest L. Mehaffey has resigned his position as organist at the First Congregational Church in Chelsea, Mass., to take a similar position at the Brookline Baptist Church, Brookline, Mass., where he will take charge the second Sunday in April.

Claude Warford, tenor, and Amelie Pardon, the celebrated Belgian pianist, gave a joint recital at the Warford School of Music in Morristown, N. J., on March 20. Mme. Pardon played compositions by modern composers which enabled her to display her many-sided technical gifts. Mr. Warford sang the "Celeste Aida" and songs by Troostwyk, Rogers, Gilbert and Willeby.

Under the auspices of the Chaminade Club of Brooklyn, a musicale was given on the afternoon of March 13 at the Brooklyn Women's Club. The participants were Mrs. Frederick U. Simpson, president of the club; Harvey Self, baritone; Mrs. William R. Bishop, soprano; Mrs. Jeanne Little Willdig, violinist, and Mrs. Amelia Gray-Clarke, accompanist.

At a recent meeting of the Crescendo Club of Atlantic City, N. J., in charge

of Mrs. W. Blair Stewart, an augmented chorus and the following soloists assisted in a Wagner program: Mrs. August Bolte, Mrs. Worcester, Mrs. Theodore Cranmer, in vocal solos, and Max Gengas, cellist. Mrs. Alfred Westing assisted Evelyn Tyson at the organ, the latter giving a short discourse on "Lohengrin."

Under the auspices of the Chattanooga (Tenn.) Music Club an ensemble concert was given in the City Auditorium on March 15. Dr. Charles A. Garratt directed the concert, the assisting conductors being Mrs. W. H. Pryor and Joseph O. Cadek. The latter led the string orchestra and Mrs. Pryor guided the Verdi Club. The soloist was Mrs. Garratt, who sang numbers by Lehmann and Rogers.

Three Spring concerts occurred recently at Wanamaker's. On March 11 and 12 Penelope Davies, mezzo; William Simmons, baritone; William J. Dein, Angelus pianist; Gordon Kahn, violinist, and Concert Director Alexander Russell were heard. On March 13 Max Dritler, pianist, assisted by Messrs. Simmons and Russell, gave a recital. Good sized audiences were in evidence at each of these concerts.

A benefit musicale was recently given in the home of Mrs. J. C. Bleyl, Gloversville, N. Y. Belle Straus, soprano, a pupil of Max Heinrich, created an exceedingly favorable impression. The Ensemble Quartet, comprising Mrs. Herbert R. KinKaid, Mabel Batty, Mrs. Robert S. Stewart and Katharine Smith, presented several numbers pleasurably. Another interesting soloist was Lillian Rogers, violinist.

The Boy Scout Band of Lewiston, Pa., has been accorded the honor of having a song dedicated to it. On the title page of the song "In Dear Old 'Frisco" appears the caption, "Dedicated to the Boy Scout Band of Lewiston, Pa., First Boy Scout Band of the United States." The song was written by H. H. Hain, a former resident of Newport, Pa., and for many years editor and proprietor of the Duncannon Record.

Adolph Torovsky, a graduate of the Peabody Conservatory of Music, has been appointed teacher of organ and piano at Hood College, Frederick, Maryland. He has also been appointed organist and choirmaster of All Saint's Episcopal Church, Frederick. Mr. Torovsky is a native of Annapolis. He studied piano under Director Randolph, and organ under Frederick D. Weaver. He will enter upon his duties at once.

Two interesting concerts were given in Toledo the week of March 8. The first was the concert by the Shriners' Band, for the benefit of Flower Hospital, Fred Lower being the conductor. The soloist was Lynnel Reed, violinist. The second was a repetition of the recital given recently at Glenwood English Lutheran Church by Mrs. R. T. Van Dervoort, Grace Renee Close, M. E. Jordan, Fred Newell Morris and Alta Rall at the Art Museum.

Under the auspices of the Morning Music Club, of Washington, D. C., Helen Jeffrey, violinist, was presented recently in a program which displayed her broad musical understanding. She is a pupil of Franz Kneisel. Under the direction of Mrs. A. M. Blair, the club was heard to advantage in several choruses. Those of the society who assisted as soloists were Mrs. John L. Edwards, Mrs. McCarthy Hanger and Mrs. Charles W. Fairfax.

Elsie M. Bruederly, a young pianist, pupil of William A. Wolf, director of the William A. Wolf Institute of Piano-forte and Organ Playing, Lancaster, Pa., gave a recital at the institute on March 20, winning favor in a program which included the Grieg Sonata, op. 7; Homer N. Bartlett's "The Brook" and "Gavotte Concertante," Chopin's "Fantasie-Impromptu," Mendelssohn's Prelude and Fugue, op. 35, No. 1, and pieces by Schubert, Friml, Leschetizky and Sgambati.

Edward M. Morris, the young Peabody pianist, made a fine impression as soloist at a concert with the Philadelphia Orchestra, March 8, at the University of Pennsylvania. He played the Liszt E Flat Concerto, and Leopold Stokowski, the conductor of the orchestra, was lavish in his expression of approval and the audience was enthusiastic about the young player's charming performance. Mr. Morris is a pupil of Harold

Randolph, director of the Peabody Conservatory.

Pupils of William H. Oetting gave a delightful recital at Mr. Oetting's Pittsburgh studio last week. Those participating included H. C. Fehsenfeld, Louise Ward, Matilda Flinn, Irene Eckstein, Gordon Stanley, Katherine Sanders, Martina Oetting, Carl Savage, Carol Savage, Lucile Matthews, Dorothy Manor, Isabelle Laughlin, Jennie Blake, Dorothy Kreiger, Eloisia Parrish, Marian Steiner, Harriet Sanders, Helen Blake, Dorothy Oetting, Olive Wick, Helen Jackson, Elizabeth Scott.

Florence Jepperson, the Boston contralto, illustrated a dramatic reading of "Samson and Delilah" given by Maud Scheerer, of the faculty of the Leland Powers School, Boston, on March 19. Miss Jepperson sang effectively from the Saint-Saëns's score, the "Spring Song," in Act I, and the two arias in the second act, "O, Love of Thy Might," and "My Heart, at Thy Dear Voice." Further music of the score was given by Mary Shaw Swain, pianist; Louis Besserer, violinist, and Leon Van Vliet, cellist.

Harrison Potter, an accomplished young Boston pianist, and a faculty member of the Fox-Buonamici School; George Mitchell, the New York tenor; Marion Morehouse, cellist, and Mrs. Jeanne Forbes, soprano, who, at short notice, replaced Bertha Cushing Child, contralto, who was ill, furnished the program at the Chromatic Club concert, Boston, given at the Hotel Tuilleries on March 12. Marion Fox, accompanied Mr. Mitchell, and Minnie Little Longley, at the piano, played a Grieg Sonata with Miss Morehouse.

A program of exceptional merit was offered on March 12 by the Friday Morning Club of Washington, D. C. Mrs. William von Bayer, pianist, was heard in the first movement of the Clavier Concerto of Schumann, Variations in E Flat Minor by Sinding, and Scherzo in B Minor by Chopin. The accompaniments in the first two numbers were played by Mrs. Day, a member of the club. Mrs. von Bayer displayed power, technique and sympathetic qualities of interpretation. The aria from the "Queen of Sheba" was sung effectively by Mrs. Florence Noack Howard.

Marie Sundelius, soprano, accompanied by Harris Shaw, pianist, assisted the Apollo Male Quartet of Boston at a concert given in the Auditorium, Somerville, Mass., on Tuesday evening, March 16. Other assisting artists included Harriet Sterling Hemenway, contralto; John Smallman, baritone; Lyman Hemenway, tenor; Lydia White, harpist, and Leon Van Vliet, cellist. Mme. Sundelius sang an aria from Bellini's "Norma" and a group of English and Norwegian songs, which included "Mary of Allendale" (Old English); "Zuni Indian Lover's Wooing" (arranged by Troyer); "Solveigs Lied" (sung in Norwegian); Grieg, and "Summer Time," Ward-Stephens.

Mary Wells Capewell, accompanist at the Willard Flint vocal studios, Boston, was hostess at an informal musicale given in Symphony Chambers on March 19, in honor of Leila Holterhoff, soprano. The program was furnished by Miss Holterhoff, who has but recently returned from extensive study in Europe, and by Mr. Flint, basso. Miss Holterhoff sang exquisitely two groups of German songs, and Mr. Flint gave a masterful delivery of the "Eri Tu" from Verdi's "Masked Ball," and a number of English songs. Among the guests were Laura Comstock Littlefield, soprano; Mrs. Dudley T. Fitts and William Weston, accompanists; Harris S. Shaw, pianist and teacher; Arthur Hackett and George Rasely, tenors.

An audience of about 1,500 packed Hillside Auditorium, near Montclair, N. J., on March 15, to hear the tenth People's Free Concert, which was devoted chiefly to Irish music, under the chairmanship of Vincent F. O'Reilly and the management of Frank Stout. Mrs. H. N. Tappen and Mrs. J. B. Pitcher contributed readings and Clara and Alice Thorpe danced characteristic dances. Harp solos were played by Irene Atwood. Contralto solos by Mrs. William H. Kemery and soprano solos by Mrs. Aimee Smack compelled applause, as did also the singing of James M. Roche, tenor, and William MacDonough, baritone. Mrs. Smack was accompanied by her husband, Prof. Edward Boyd Smack; Winifred Young played for the dancing, and Mrs. Kemery, Mr. Roche and Mr. MacDonough were accompanied by Wilbur Follett Unger.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

Alcock, Merle Tillotson.—Spartanburg, S. C., Apr. 14, 15.  
 Bauer, Harold.—Boston (Symphony Hall), Mar. 29.  
 Beddoe, Mabel.—E. Orange, N. J., Apr. 9; New York, Apr. 15 (Plaza); New Haven (Yale), May 4.  
 Bense, Caryl.—New York (Hotel Biltmore), Mar. 28; New York, Apr. 11.  
 Brenner, Orina Elizabeth.—Brooklyn, Mar. 27.  
 Bryant, Rose.—New York, Mar. 30; New York (Æolian Hall), Apr. 5; Troy, Apr. 21.  
 Burnham, Thuel.—New York, Apr. 6.  
 Busoni, Ferruccio.—Chicago, Apr. 2, 3.  
 Casals, Pablo.—Boston (Symphony Hall), Mar. 29.  
 Carson, Mary.—Æolian Hall, New York, Mar. 30.  
 Cheatham, Kitty.—New York, recital, Apr. 5.  
 Clark, Charles W.—Chicago, Mar. 28.  
 Cone, Carolyn.—Milwaukee, Apr. 4 and 15.  
 Connell, Horatio.—Bridgeport, Conn., Apr. 13; Alton, Ill., Apr. 28.  
 Copeland, George.—Cleveland, Apr. 8.  
 De Moss, Mary Hissem.—New York, Apr. 2; Brooklyn, Apr. 4.  
 Dammun, Royal.—Brooklyn, Mar. 28; Newark, N. J., Mar. 29; Brooklyn, Apr. 2 and 4; Kingston, N. Y., Apr. 6; Bayonne, N. J., Apr. 13; Brooklyn, Apr. 19; New York, Apr. 26.  
 Downing, George.—Yonkers, N. Y., Apr. 1; Newark, N. J., Apr. 4; Rahway, Apr. 30; Yonkers, N. Y., May 17; Norfolk, Conn., May 31 and June 1, 2.  
 Dunham, Edna.—Mt. Vernon, N. Y., Apr. 13.  
 Dunlap, Marguerite.—Albany, N. Y., Apr. 21.  
 Ferguson, Bernard.—Boston, Mar. 31; Fitchburg, Mass., Apr. 22.  
 Ganz, Rudolph.—Princess Theater, New York, Mar. 30.  
 Gabrilowitsch, Ossip.—Boston, Mar. 28 (Symphony Hall); Æolian Hall, New York (with Kneisel Quartet), Apr. 6.  
 Gerhardt, Elena.—Boston, Mar. 27; New York (Carnegie Hall), Apr. 10.  
 Gluck, Alma.—New York (Metropolitan Opera House), Mar. 28.  
 Goodson, Katharine.—Bridgeport, Apr. 14.  
 Gottschalk, Robert.—East Orange, N. J., Mar. 28; Morristown, N. J., Apr. 1; Newburgh, N. Y., Apr. 5.  
 Gunn, Kathryn Platt.—Brooklyn, Apr. 4, 6, 12, 16, 17, 23.  
 Gurwitsch, Sara.—Bloomsburg, Pa., Mar. 27.  
 Harper, Edith Baxter.—New York, Mar. 26.  
 Harris, Geo., Jr.—MacDowell Club, New York, Mar. 30.  
 Holt, Gertrude.—Newton, Mass., Mar. 28; Boston, Apr. 1; Malden, Mass., Apr. 4, 11; Manchester, N. H., Apr. 14; Boston, Apr. 30.  
 Hutcheson, Ernest.—Washington, Mar. 27.  
 Ivins, Ann.—New York City, Apr. 6, 8, 10; Newark, N. J., Mar. 9.  
 Jacobs, Max.—Far Rockaway, L. I., Mar. 27.  
 Kerns, Grace.—Spartanburg, S. C., Apr. 14, 16.  
 Knight, Josephine.—Boston, Mar. 31; Salem, Mass., Apr. 8.  
 Kreisler, Fritz.—New York, Carnegie Hall, Apr. 3.  
 Matzenauer, Mme.—Boston, Mar. 28 (Symphony Hall).  
 Macmillen, Francis.—Cincinnati, Mar. 26, 27.  
 Mannes, David and Clara.—Columbus, O., Apr. 16, 17; Cleveland, Apr. 20; Sewickly, Pa., Apr. 22.  
 McDowell, Alice.—Boston, Apr. 13.  
 Miller, Christine.—Chicago, Mar. 28; Boston, Apr. 14, 15; Indianapolis, Apr. 30; Providence, R. I., May 7; Northampton, Mass., May 19; Denver, Colo., July 11; Salt Lake City, July 13; San Francisco (Panama-Pacific Exposition), July 15, 16, 17, 18; Los Angeles, July 19, 20; San Diego (Panama-California Exposition), July 21, 22.  
 Miller, Reed.—Minneapolis, Mar. 31 and Apr. 1; Boston, Apr. 15.  
 Morrissey, Marie.—New York, Apr. 2; Brooklyn, Apr. 3 and 29.  
 Neuhaus, Estella.—St. Louis, Apr. 16 and 22.  
 Nichols, Mr. and Mrs. John W.—Chicago (Mendelssohn Club), Apr. 29.  
 Pagdin, Wm. H.—Boston, Apr. 4.  
 Rappold, Marie.—Cincinnati, Apr. 9, 10.  
 Rasley, George.—Wolfville, N. S., Mar. 30; Salem, Mass., Apr. 8; Northampton, Mass., May 1.  
 Reardon, George Warren.—Asbury Park, N. J., Apr. 2; New York City, Apr. 17; New York City, Apr. 23; Mt. Vernon, N. Y., May 21.  
 Rogers, Francis.—New York, Mar. 29; Ossining, N. Y., Mar. 30; Philadelphia, Apr. 12.  
 Rowan, Jeanne.—New York, Apr. 11.  
 Sarto, Andrea.—Chicago, Mar. 29; Boston, Apr. 13.  
 Esaslavsky, Alexander.—Spartanburg, S. C., Apr. 16.  
 Schnitzer, Germaine.—New York (Biltmore), Apr. 9; New York (Haarlem Philharmonic), Apr. 15.  
 Schutz, Christine.—Buffalo (Orpheus Society), Apr. 12.  
 Seydel, Irma.—Lincoln, Neb., Mar. 29.  
 Shaw, Alfred D.—New York (First Presbyterian Church), Mar. 28; New York, Apr. 2; Yonkers, N. Y., Apr. 14; New York (Astor), Apr. 20; Boston, Apr. 25.  
 Shawe, Loyal Phillips.—Boston, Mar. 31 (Choral Music Society).  
 Simmons, William.—New York (St. Stephen's Church), Apr. 2; Æolian Hall, New York, Apr. 5; Goshen, N. Y., Apr. 14; New York (People's Institute Concert), Apr. 28.  
 Sinsheimer, Bernard.—Mamaroneck, N. Y., Mar. 29.  
 Spross, Charles Gilbert.—Poughkeepsie, Mar. 28; Lawrenceville, N. J., Mar. 29; New York (Æolian Hall), Mar. 30.  
 Steindel, Bruno.—Chicago, Mar. 26, 27.  
 Stevenson, Lucille.—Minneapolis, Apr. 1.  
 Sundellus, Marie.—Tour Minneapolis Symphony Orchestra, Apr. 11 to June 15; Panama Exposition, June 20-28.  
 Thompson, Edith.—New York, Apr. 20.  
 Trnka, Alois.—New York, Æolian Hall, Mar. 26.  
 Wade, Edith.—Æolian Hall, New York, Apr. 8.  
 Ware, Helen.—Greeley, Colo., Mar. 27; Denver, Apr. 2; Salida, Apr. 5; College Station, Tex., Apr. 9; Houston, Apr. 11; Hattiesburg, Miss., Apr. 14; Gainesville, Fla., Apr. 17.  
 Wells, John Barnes.—Philadelphia, Mar. 27; Brooklyn, Mar. 28; Richmond, Va., Apr. 2; Brooklyn, Apr. 4; Heartsville, S. C., Apr. 7; Philadelphia, Apr. 14; New York (Rubinstein Club), Apr. 17; Newark, N. J., Apr. 21; Waterbury, Conn., Apr. 22; Cleveland, O., Apr. 29.  
 Wheeler, Wm.—Princeton University, Mar. 26.  
 Williams, Evan.—Lawrence, N. Y., Mar. 29; Harrisburg, Pa., Apr. 8; New York, Apr. 9; Proctor, Vt., Apr. 10; Philadelphia, Apr. 12; Rome, N. Y., Apr. 13; Flushing, N. Y., Apr. 14; Toledo, O., Apr. 16; Geneva, N. Y., May 4; Ithaca, N. Y., May 7; Lowell, Mass., May 11; Ames, May 14; Mt. Vernon, O., May 19; Evanston, O., May 27; Peru, Neb., June 2.  
 Williams, Grace Bonner.—Boston, Apr. 4 (Hamel & Hayden Soc.).  
 Zimbalist, Efrem.—Cincinnati, Apr. 23, 24; Carnegie Hall, New York, Mar. 25, 26 and 27.

## Orchestras, Quartets, Chorus, Etc.

Boston Symphony Orchestra.—Boston, Mar. 26, 27.  
 Chicago Symphony Orchestra.—Chicago, Mar. 26, 27; Apr. 2, 3.  
 Cincinnati Symphony Orchestra.—Cincinnati, Mar. 26, 27; Apr. 9, 10, 23, 24, 30, May 1.  
 Gamble Concert Party.—Pasadena, Cal., Mar. 30; Reedley, Cal., Apr. 2; San Francisco, Apr. 2-10; Roseburg, Ore., Apr. 12; Corvallis, Ore., Apr. 15; Havre, Mont., Apr. 20; Glasgow, Mont., Apr. 22; Minot, N. Dak., Apr. 25; Mayville, N. Dak., Apr. 26; Fargo, N. Dak., Apr. 27; Dickinson, N. Dak., Apr. 28; Montevideo, Minn., May 1; Winona, Minn., May 3.  
 Jacobs Quartet.—Max.—Brooklyn, Mar. 28.  
 Kneisel Quartet.—New York, Apr. 6.  
 Manhattan Ladies' Quartet.—Leonia, N. J., Mar. 26.  
 Minneapolis Symphony Orchestra.—Minneapolis, Mar. 31 and Apr. 1; tour Apr. 11 to June 15.  
 Philharmonic Society of New York.—Carnegie Hall, New York, Mar. 26, 27.  
 Spartanburg Music Festival.—Spartanburg, S. C., Apr. 14, 15, 16 (New York Symphony Orchestra and Grace Kern, Mrs. U. B. Piersol, Mrs. Merle Tillotson Alcock, John Campbell, Signor M. Picco, Mr. Burton Piersol, Alexander Saslowsky, Jacques Renaud, Mildred Potter).  
 Zoellner Quartet.—Stockton, Cal., Mar. 27; Ogden, Utah, Mar. 30.

## MR. AND MRS. HUNT TO TEACH IN CALIFORNIA

Noted Boston Instructors Plan a Summer in America—Success of Their Pupils

BOSTON, March 19.—Mr. and Mrs. Weldon Hunt, teachers of singing, will not take pupils to Italy this Summer owing to the unsettled conditions abroad. They have been asked to teach in California and expect to go there after their season is finished here.

Mr. Hunt's professional pupils have had an active season. Olive Russell, soprano soloist at the Warren Avenue Baptist Church, has had a number of concert engagements. Ethel Bentley, soprano, has appeared in more than sixty-five concerts during the season. Katherine Dana, who was engaged for the San Carlo Opera at Naples and who returned to America on account of the war, has been singing for college and women's clubs.

John Williams, tenor at Emanuel Church, made a success of his appearance at the Welsh Society concert at Crescent Temple and at the Winthrop Woman's Club recently. Rudolph Bosardt, the baritone, made a noteworthy impression by his fine singing at the Malden Choral Society's concert recently. Charles Roberts, another baritone, who is among Mr. Hunt's pupils, has sung for a number of clubs. Richard Wilson Wilson, another pupil, has been engaged as tenor at All Saints' Church, Dorchester. Fred Anselm has been engaged as the bass at the same church. Other pupils holding church positions are Sanford Kimball, tenor; Frank Marcotte, tenor; Herbert Wyman, tenor; Florence Andrews, soprano; Louise Petrie, soprano.

Mr. Hunt freely expresses the opinion that students will never go abroad again in such numbers as they have in the past because they will find that they can obtain just as good instruction in America.

## MAINE DEBUT FOR GOGORZA

Lewiston Philharmonic Society Offers Baritone in Recital

LEWISTON, ME., March 20.—The Philharmonic Society of Lewiston, Me., on the evening of March 18 enjoyed the privilege of presenting Emilio de Gogorza, the famous baritone, in his first appearance in the State of Maine.

This recital, which was substituted for the concert by Mme. Schumann-Heink scheduled for this date, was by far the greatest musical event this city has ever known. The City Hall, which has a very large seating capacity, was absolutely sold out, something which was never known to happen before. The audience, which represented not only Lewiston-Auburn, but numbered many music lovers from other parts of the State, was unusual in its enthusiastic appreciation, Mr. de Gogorza winning them with his very first number. L. B. S.

## NEW YORK CONCERT CALENDAR

## MARCH

- 27—Philharmonic Society, Carnegie Hall, evening.
- 27—Ossip Gabrilowitsch, piano recital, afternoon, Æolian Hall.
- 28—People's Symphony Concert, Carnegie Hall, afternoon.
- 29—Clara Gabrilowitsch, song recital, Little Theater, afternoon.
- 30—Mary Carson, soprano, Æolian Hall, afternoon.
- 30—Rudolph Ganz, piano recital, afternoon, Princess Theater.

## APRIL

- 3—Kreisler, Fritz, violin recital, Carnegie Hall, afternoon.
- 5—O'Brien Butler, Æolian Hall, evening, concert of Irish music, assisted by Victor Herbert, Inez Barbour, Rose Bryant, John Finnegan, William Simmons, Pietro Arie.
- 6—Kneisel Quartet.—Æolian Hall, evening.
- 11—John McCormack, Carnegie Hall, afternoon.
- 11—Jeanne Rowan, pianist, Caryl Bense, soprano, Hotel Biltmore, evening.

## EVAN WILLIAMS WITH ARION OF MILWAUKEE

Tenor Scores as Choral Soloist—3,200 Persons at Concert of Local Symphony

MILWAUKEE, WIS., March 15.—An excellent concert was given by the Arion Musical Club at the Pabst Theater Thursday evening, the organization being assisted in a characteristically able and ingratiating manner by Evan Williams as soloist. His interpretations of MacFadyen's "Inter Nos," Schubert's "Omnipotence with the Arion chorus, and two songs by Bruno Huhn inspired cordial enthusiasm. Mr. Williams was forced to respond to recalls with five additional numbers. His son, Vernon Williams, was his accompanist.

The club sang several numbers, two songs by Coleridge-Taylor, "The Lee Shore" and "Whispers of Summer," Edward German's "My Bonnie Lass" and Conductor Daniel Protheroe's atmospheric and dramatic "Drontheim," founded on Longfellow's poem, being sung with finish and verve. The chorus is well balanced.

The concert given by the Auditorium Symphony Orchestra on Sunday afternoon was heard by 3,700 persons, who responded with enthusiasm to a well played program, which included the second movement of the Brahms C Minor Symphony, Victor Herbert's Irish Rhapsody and Bach's D Minor Concerto given admirably by Albert Fink and William L. Jaffe. The soloist, William O. Goodrich, bass, sang Handel's aria from "The Messiah," "Why Do the Nations Rage," with vocal flexibility and good resonance. He was accorded an ovation.

Mrs. Hans Bruening of the faculty of the Wisconsin College of Music gave an interesting recital of Indian songs at the Tuesday History Club meeting Tuesday. At the recital given Monday evening by Mrs. Russell Johnson, director of the dramatic department of the same school, Mrs. Bruening sang delightfully a group of Hind lyrics.

Mme. Carolina White's stay of a week in Milwaukee when she appeared twice daily in vaudeville at the Majestic Theater aroused much interest. J. E. M.

## KREISLER KANSAS CITY DEBUT

Overflow Crowd for Noted Violinist—2,500 Hear Orchestra

KANSAS CITY, MO., March 13.—An audience which crowded the Schubert Theater, with seats on the stage and in the orchestra pit, greeted Fritz Kreisler when he played in Kansas City for the first time on Tuesday afternoon. From the first exquisite tones of the Concerto in C Major by Vivaldi to the last notes of the Dvorak Humoresque which he played for a final encore, Kreisler played his way into the hearts of his listeners, who brought him back again and again to the stage to bow in recognition of the homage paid him. His program comprised compositions by Bach, Gluck, Tartini and Kreisler. The concert was under the Fritschy concert direction.

The Kansas City Popular Concert Orchestra played its second concert on Sunday afternoon in Convention Hall.

Julius Osier gave evidence of much talent as a conductor. The orchestra is composed of fifty musicians, most of them belonging to the Kansas City Symphony Orchestra. They have been in rehearsal a very short time, but they play with good style. The program included two meritorious compositions by Mr. Osier.

Gertrude Concannon, pianist, played the Liszt Hungarian Fantasia and received an ovation. Her playing is notable for its vigor and breadth of tone. An audience of 2,500 was in attendance. The admission is ten and twenty-five cents. M. R. M.

## WANAMAKER CONCERT OF SONGS BY MR. HARLING

Eighth Program in American Composers' Series Brings Forth Number of Pieces of Artistic Value

W. Franke Harling was the composer represented in the eighth concert on Thursday afternoon, March 18, in the American composers' series at the Wanmaker Auditorium, New York. Mr. Harling, like many other native musicians, has devoted himself largely to song composing. On this occasion, twenty-eight of his songs were performed by Tonika Frese, soprano; Earle Tuckerman, baritone, and Roy Steele, tenor, the composer presiding at the piano.

Mr. Harling possesses a subtle harmonic sense and relies almost solely on this to lend interest to melodic creations which in themselves could scarcely be called significant. Listening to his songs last week one was impressed with their great similarity. Nevertheless, a number of them were really admirable pieces, as, for instance, "Where Roses Were," "To a Little Child," "Good-Bye, Sweet Rose," "Les Fleurs Que J'aime," "Idylle"—these two to French poems—"Eternally I Love You" and the lovely "Yvonne." Both Miss Frese and Mr. Steele sang the songs with taste and good style, but Mr. Tuckerman, who has used Mr. Harling's songs on his concert programs for several years, seemed to interpret them with especial sympathy. A very long and impassioned duet from an opera was sung by Miss Frese and Mr. Steele and revealed some fine material as well as some that could not be thus classified.

The audience, which was of good size, applauded the singers and the composer enthusiastically. A. W. K.

## IN HONOR OF MRS. BEACH

A Program of Her Works Presented at the MacDowell Club

In honor of Mrs. H. H. A. Beach a program of her works was presented on March 21 at the MacDowell Club, by Enrica Clay-Dillon, soprano; George Hamlin, tenor, and Theodore Spiering, violinist. The eminent American composer acted as accompanist and also played several of her own works.

Mr. Spiering and Mrs. Beach played the melodious and generally inspired Sorata, Op. 34, with satisfying results. They were roundly applauded. Miss Dillon's contributions were the "Song of Love" and a number of shorter songs. By all odds the favorite soloist of the evening was Mr. Hamlin, whose splendid artistry found a medium in five attractive songs. He was constantly recalled and finally added a ringing interpretation of "The Year's at the Spring," Mrs. Beach's best known and most widely loved song.

Mrs. Beach, who plays excellently, was heard in her Prelude and Fugue and four pieces founded on genuine Eskimo themes. The latter, called respectively, "Arctic Night," "The Returning Hunter," "Exiles" and "With Dog Teams," the composer prefaced with a brief explanatory talk. They are slight but exceedingly clever and well worth hearing. To the present writer the violin sonata appeared to be the most noteworthy number on the program. The second movement is rhythmically fascinating. The audience was large and very cordial. B. R.

## Alma Gluck Recital in Sacramento

SACRAMENTO, CAL., March 10.—Alma Gluck provided the three hundred and seventy-fifth recital of the Saturday Club at the Clunie Theater, with Samuel Chotzinoff at the piano. The following recital, on March 6, enlisted the services of Mrs. Hermann J. Andree, Marion Dozier, Constance Mering, Florence Hood, William Veach, Lena Frazee, Dorothy Appleton, Mrs. T. Frankland, Mary Kendall, Albert Barber and Mrs. Edward Pease.



## Holds that Interpretation of Music Is a Creative Process

An American Pianist with Radical Views as to the Executive Artist's Mission—"Rubato" Raised to "Nth" Power—Spirit of a Composition the Thing, Says Charles Cooper, and Performer Should Re-create the Work in Accordance Rather with His Own Individuality than with Rules and Traditions

By A. WALTER KRAMER

THAT modernity, which is sweeping upon us in all the arts, and quite as noticeably in music as in any of the others, has already many ardent advocates as well as detractors. As a result of my championship of Leo Ornstein, I have had numerous well-meaning persons write me letters or call me on the telephone to inquire into my sanity. They have examined the few measures of Mr. Ornstein's music, which were printed in this journal at the time of the publication of some things I had to say about his art, and have concluded that this is not music. A musician, widely known in New York, approached me the other evening at the first hearing of Scriabine's "Prometheus" with the color-organ and smilingly assured me that he knew that I liked it. He said that, for himself, the colors hurt his eyes, the music his ears!

We have heard Ornstein, Scriabine, Schönberg; some like these ultra-modern essays, others believe them to be examples of an art grown decadent as the result of a desire to startle.

So much for that, then. What shall we say of a development which seems at first thought even more radical than anything which a modernist creative musician has been able to bring to our attention? What will my friends say when I tell them that I know an American pianist who holds that the executive artist must, to obtain the fullest result, create anew when he performs on his instrument?

The gentleman who holds this view is Charles Cooper. He hails from San Francisco, where his first teacher was the veteran Pacific Coast musician, Oscar Weil, whose "Frühlingslied" has been sung all over the world in the last fifteen or twenty years. Three years ago, Mr. Cooper went abroad, studied in Berlin for a time and spent a Summer in Switzerland with Harold Bauer. The rest he did himself. He was to have given concerts abroad this year, but returned to this country for obvious reasons and is now living in New York.

### First Hearing Disturbing

I first heard Mr. Cooper play at the home of some friends a few months ago. On that occasion, if I remember rightly, he played the G Major and B Minor Chopin Preludes, the first movement of Beethoven's C Sharp Minor Sonata, a Chopin Polonaise, and Schönberg's Six Pieces, Op. 19. Frankly, I was disturbed and annoyed. I was of the opinion that Mr. Cooper was distorting compositions that I had known, as well as one can, to be different. His defence of his performances interested me, though I could not agree with it. So, after several weeks, during which I often thought about what he had said and how he had played, I sought out Mr. Cooper to obtain a fuller acquaintance with his views.

First of all, Mr. Cooper is displeased with a great deal of the piano-playing which is exhibited to the public to-day. He thinks that too many performers are imitators of their teachers; he does not object particularly to their display of pianistic ability (that is, the keyboard



Charles Cooper, an American Pianist, Who Believes the Interpreter Must Create Anew the Music He Performs

accomplishment), but to the spirit of their performances. Listen to what he has to say:

"The composition lies before you. There you have the form. One thing is sure and that is that you can not follow simply the notes, if something real is to be achieved. We know that the form is capable of moving us. And therefore I say we must investigate the creative process that brought it forth. To comprehend it, we must turn to some creative force; we can comprehend the individuality of the composition through our own individuality. We must react to the composition. Without this, a composition becomes fixed and in performing it, we follow like sheep."

### "Listening for the Spirit"

Mr. Cooper moved to his piano and played the opening measures of the glorious E Flat Minor Prelude from Bach's "Well Tempered Clavichord." He plays it boldly, with firmness, with power; he strikes the melody, so that it speaks. And, before he plays, he puts himself into a mood. He makes much of the idea of listening before playing, listening, as it were, for the spirit; he tells me that young pianists can be taught not to look at the notes so intently before they begin a composition. Thus they will be better able to seek the spirit of the music. One of the great dangers, Mr. Cooper thinks, is our habit of thinking time musically, for example, before

playing. This establishes a certain conventional rigidity which is opposed, he believes, to a true performance of any music. Truth in art is his goal, truth that surpasses all methods. And the greatest truth he finds in Bach, which is for him, in a sense, the Alpha and Omega of music. Bach he holds touches infinity; and he believes that there is an infinite freedom possible in the greatest compositions.

So, when Mr. Cooper plays a well-known work like the B Minor Chopin Prelude, he does it quite differently from the way in which it has ever been done before. He holds that everything in a composition, that is, in a worthy composition, is vital, that it is the function of the performer to make every bit of it live when he plays it. Otherwise, he has not fulfilled his artistic duty. Accordingly the B in the right hand of this prelude is played forte almost all through the piece, until it takes on a new significance in the hearer's mind; the melody in the left hand is not made prominent at the expense of the other voices, but takes its place. And a very decided rubato comes into view here, too. It is a new rubato, one that seems quite as irregular but healthier than the spineless timelessness which is so often brought to performances of Chopin's smaller compositions. And so, inadequately as it is possible to convey them in print, other conceptions of Mr. Cooper's might be set down. One thing certain is that his conceptions are not whims nor passing fancies. They are the result of a deep and penetrating investigation into the how, why and wherefore of the conventional manner of concert-performances, backed by a truly intellectual and finely spiritual appreciation of the art of music.

What Mr. Cooper's place among contemporary pianists will be reckoned when he has come before us in a recital, I do not know. I feel, however, that he has used his inner ear. And what he has heard has convinced him that what the concert-pianist of our day offers is not the highest that it is possible to give to the world. That an American musician should advance with a key to a virtually new musical territory is another proof of the enormous strides this country is making in her art-life.

### Schumann-Heink in Better Voice than Ever

[By Telegraph to MUSICAL AMERICA.]

LOS ANGELES, March 18.—Now in excellent health, Mme. Schumann-Heink sang to-day in the Philharmonic Course at Trinity Auditorium, presenting a new program. She sang magnificently, her voice seeming in better condition than ever. All the seats were sold and the stage was filled, while hundreds were turned away. The extent of the enthusiasm may be imagined when it is stated that twenty encores were demanded and sung. A special citizens' reception committee accorded the singer an overwhelming welcome. Gertrude Ross was accompanist.

L. BEHYMER.

### Gabrilowitsch in Tchaikowsky Program of Damrosch in Brooklyn

Ossip Gabrilowitsch again won his way to the heart of a big Brooklyn audience assembled on March 15 to hear the last of the master-composer concerts of the New York Symphony Orchestra at the Academy of Music. The medium for the utterance of Walter Damrosch's players and that of the pianist was Tchaikowsky. Seldom has his musical message been delivered with nobler results than on this occasion. The Concerto in B Flat won an ovation from the crowded house and Gabrilowitsch had to acknowledge many recalls. The Fifth Symphony was exhilarating to the last degree.

G. C. T.

## PRIZE WINNER IN SONG CONTEST IN MISSOURI

Mary M. Allen, Contralto, Captures First Place in Competition Enlisting Fourteen Singers

ST. LOUIS, March 15.—At the Missouri State contest held by the National Federation of Musical Clubs in Kansas City, on March 8, for the advancement of music in America, Mary Maiben Allen, contralto of St. Louis, won first place among fourteen contestants in singing.

Miss Allen is a pupil of Alexander



Photo (c) Gerhard Sisters, St. Louis

Mary Maiben Allen, Contralto, of St. Louis

Henneman and his assistant in the voice department. She came to St. Louis to study with Mr. Henneman two and a half years ago from Detroit. She is soloist at Kingshighway Presbyterian Church, and although a young singer in the field, has had several important engagements. She sang with great success with the St. Louis Orchestra Club at its first concert this season, and also with the St. Louis Symphony Orchestra at Alton.

The contest was close and the prize was awarded to Miss Allen for superior tone quality in her excellent interpretation of Schubert's "Erlking".

### Lambert Murphy Scores Emphatic Success in Scranton Concert

SCRANTON, PA., March 19.—Lambert Murphy, of New York, assisted by local singers, drew an audience estimated at 2,000 last night to the Town Hall, the occasion being the "Concert Feis Ceoil" of the Catholic Choral Club. Mr. Murphy's singing was all that flattering reports had intimated it would be. He came here with a reputation and lived up to it. His singing throughout of Mendelssohn's "Hymn of Praise" was highly satisfying and "The Sorrows of Death" was made all the more impressive by the human, manly qualities of his voice. His "Celeste Aida" was also well done and his two groups were sung with continence and unusual interpretative power. Assisting Mr. Murphy were Ned Connolly, Mercedes Horan and Marguerite Kelly, all of this city, who added considerably to the interest of the occasion. The concert was arranged by Frank J. Daniels, organist of St. Paul's Cathedral.

R. W. P.

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